

# Unsilenced Voices: Resilience and Hop

## Program Notes *by Jane Vial Jaffe*



*Viktor Ullman*

### Overture to *Der zerbrochene Krug* (The Broken Jug)

Viktor Ullmann

*Born in Teschen [now Český Těšín], Czech Republic, January 1, 1898; died in Auschwitz [Oświęcim], October 18, 1944*

Son of an ennobled Austrian officer, Viktor Ullmann experienced first-rate musical instruction from theorist Josef Polnauer and celebrated pianist Eduard Steuermann. After serving voluntarily for a year in World War I, he enrolled in 1918 as a law student at the Vienna University and simultaneously in Arnold Schoenberg's composition class. Ullmann ultimately aimed at "filling the gap between Romantic and 'atonal' harmony" rather than following the twelve-tone system, but the structural rigors of Schoenberg's techniques and the influence of his circle left their imprint.

In May 1919 Ullmann left Vienna for Prague to work for Alexander Zemlinsky, Schoenberg's brother-in-law, at the Neues Deutsches Theater. His first public success as a composer came in 1923 with his *Seven Lieder*—which, like many of his pre-Terezín works, no longer survive. In 1927 he became director of the opera in Aussig for one successful season, but nevertheless returned to Prague, where a number of his compositions brought widespread recognition.

After serving for two years as Kapellmeister at the Zurich Schauspielhaus, Ullmann took a break from musical professions to buy and manage an anthroposophical\* bookshop in Stuttgart. Back in Prague from 1933 he worked as a freelance musician—teaching composition, giving lectures, writing for periodicals, and working for the Czech Broadcasting Corporation. He also studied quarter-tone composition with Alois Hába at the Prague Conservatory.

A number of Ullmann's works received critical acclaim when performed in Prague in the 1930s—his *Piano Sonata No. 1*, *Sechs Lieder*, op. 17, and *String Quartet No. 2*—and his *Second Quartet* was also well received in London in 1938. As a Jew married to a Jew, his works were soon banned by the Nazis. He was, however, able to preserve his works written after 1938—the *Slawische Rhapsody*, the *Piano Concerto*, and the opera *Der zerbrochene Krug*—by entrusting them to a friend. Following the Nazi invasion of Prague in 1939, Ullmann investigated immigration, but in 1942 he was deported to the Terezín concentration camp.

At Terezín he became one of the leaders in the music part of the Leisure Program, which, begun in secret, was later used as propaganda by the Nazis to show Jews "prospering" at the camp. He performed, composed prolifically, and directed the *Studio für Neue Musik*. Ullmann was persuaded by friends to leave his Terezín manuscripts behind for posterity when he was transported to Auschwitz on October 16, 1944. They were preserved by Professor Emil Utitz, who gave them to H. G. Adler after the War. On October 18 Ullmann died in an Auschwitz gas chamber.

Ullmann's finished his comedic one-act opera *Der zerbrochene Krug* in a rush while getting his affairs in order just before being sent to Terezín in 1942. The first performance did not take place until 1996 at the Dresden Music Festival, conducted by Israel Yinon. In 2008, as part of his

dedication to reviving works labeled “degenerate” and banned by the Nazis, James Conlon revived the opera in 2008 with the Los Angeles Opera.

Based on Heinrich von Kleist’s 1806 play of the same name, the story involves Adam, a buffoonish village judge, presiding at a trial over—you guessed it—a broken jug, which he himself has broken trying to pursue Eve, another man’s fiancée. He finds that young man guilty to save his own reputation, but when the evidence points to the judge himself, Eve finally identifies him as the culprit and the lovers are reconciled. Though Adam has temporarily fled, the villagers demand justice, singing: “Fiat justitia, then as now, no one should be a judge if his heart is not pure.” The subject matter has been viewed as a thinly veiled indictment of the Nazi system of justice as well as a comedy of manners and morals. The delightful Overture moves masterfully among ebullient prancing, swirling romantic gestures, dreamy lyrical yearning, and bustling accumulations. The work’s high-spirited humor is a wonderful testament to the human spirit in the face of dire life circumstances.

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*Scored for 2 flutes, 2nd doubling piccolo, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 3 horns, 2 trumpets, trombone, triangle, suspended and crash cymbals, snare, bass drum with cymbal attachment, sleigh bells, glockenspiel, harpsichord, and strings*



### **Shimmy from Suite for Chamber Orchestra, op. 37**

**Erwin Schulhoff**

*Born in Prague, June 8, 1894; died in Wülzburg, August 18, 1942*

Erwin Schulhoff was a child prodigy who, in 1902 at the age of eight, so deeply impressed Antonín Dvořák with his playing and improvising on the piano that Dvořák advised him to begin composition studies immediately. Schulhoff studied first in Prague, then in Vienna, where he became a good friend of Alban Berg, and later in Leipzig, where he studied with Max Reger. He also took some lessons with Debussy in Paris shortly before World War I.

Schulhoff’s musical interests varied widely. He collaborated with visual artists Däubler, Grosz, and Klee in Germany, where he had settled in 1923. A champion of modern music, he worked on the problems of quarter-tone music with Alois Hába after his return to Prague in 1929. His improvisatory skills naturally led to his dedication as a jazz pianist and to the incorporation of jazz in several of his own compositions. He also showed great interest in music of the distant past, unearthing and arranging medieval and Renaissance music of Bohemian composers.

*Musik in Geschichte und Gegenwart*, the great German music encyclopedia, characterizes Schulhoff as a “composer of extraordinary talent and creative power,” and Alfred Einstein appreciated his gift for creating comical and grotesque effects in music. Schulhoff’s desire for social revolution led to his socialist political views. In 1932 he composed a cantata setting of the original German text of the *Communist Manifesto* of 1848. He was granted Soviet citizenship to

protect him from arrest during the Nazi occupation of Czechoslovakia in 1939, but when the Nazis invaded Russia in 1941 Schulhoff was sent to the Wülzburg Concentration Camp where he died on August 18, 1942.

In 1921, as the jazz craze was sweeping Europe, Schulhoff composed what he originally called "Suite in the New Style"—that is, made up of stylized dances in the manner of a Baroque instrumental suite but based on jazz and its stylistic cousins. The movement titles identify these styles: Ragtime, Valse Boston, Tango, Shimmy, Step, and Jazz. At that time Schulhoff was also interested in Dadaism, the movement espousing accidental and incongruous effects to challenge traditional views of beauty in art. Though his interest in the movement waned, he did preface this Suite with a Dada-style nonsense poem.

Schulhoff's music may have a flippant or irreverent character at times, but it is masterfully constructed to sound that way. Shimmy, the fourth movement of the Suite, refers to the popular American dance of the 1910s and '20s, marked not by any particular steps but by rapid movement of the shoulders in opposite directions, forward and backward. Also known as "shaking the shimmy" or "shaking the chemise," the dance has roots in African American culture, though Gilda Gray who popularized the dance in New York beginning in 1919 asserted that she had studied Native Americans doing the dance, which they called "Shima shiwa."

In any case, the first documented reference to the dance appeared in Spencer Williams's song "Shim-Me-Sha-Wabble," published in 1916 in Chicago, where around the same time Mae West said she saw the shimmy being danced by African Americans at a south-side "black and tan," a nightclub so-called for its mix of black and white patrons. By 1919 it was being featured in shows, cabarets, and as a social dance in New York, from where it migrated to Europe. Schulhoff's Shimmy imitates the sound of the small jazz bands that accompanied the dancing in his prominent trumpet licks, characteristic "ragtime" rhythmic patterns over a steady beat, and comical percussive effects.

—©Jane Vial Jaffe

*Scored for flute doubling piccolo, oboe, English horn, 2 clarinets, 1st doubling E-flat clarinet and bass clarinet, bassoon, 2 horns, 1 trumpet, xylophone, triangle, tambourine, snare, bass drum with cymbal attachment, ruten (switch sticks), castanets, ratchet, wind whistle, auto horn (squeeze bulb) in C, harp, and strings*

## Schulhoff=s poem prefacing the Suite=s score:

### Prolog

Bierhaussiechen ist meine Seele  
und meine Zähne klappern im Shimmytakt  
Großstadtresonanzen durchziehen  
meine Gehirne und brüllen:  
Heil Dir im Siejakranz.....  
ach mein Lieschen, Du kannst nicht  
in die Diele (die Kiehle)  
schlafend trägt man mich, in die Heimat.... in die  
Heimat!  
Denn ich bin besoffen wie ein Vieh und denke deutsch!  
Kennst du meine Farben? B ? !!! ? !  
ich genieße Sekt und das weib sperma.  
grammophone seufzen, schluchzen Vaterlandslieder B  
und,  
wo man singt, da lass Dich nieder, - denn,  
böse menschen haben keine Lieder (siehste woll)  
in meinen Eingeweiden kräuseln süsse Kakophonien...  
schreien nach leben, . . . lechzen nach manoli und  
absynth.  
Dreckbande!!!  
Sch...kerle!!!! B schafft mir die unerhörtesten  
potenzen,  
ich will euch alle fressen,  
in die Wurstmaschine mit Euch  
Saubande!!!  
Dann,— Dann kommt der Augenblick im Kosmos,  
B  
A  
dann werde ich mich in `BAYER AspirinA  
E  
R  
verwandeln!—

*C Erwin Schulhoff*

### Prologue

Beer house sickness is my soul  
and my teeth are chattering in shimmy beat  
pull through big city resonances  
my brains and roar:  
Hail to you in the Sieja wreath.....  
oh my dear, you can=t  
in the hall (the Kiehle [peoples= name])  
sleeping I am carried, to my homeland..... to my  
homeland!  
Because I=m drunk like a cow and think German!  
do you know my colors? B ? !!! ? !  
I enjoy champagne and the woman sperm.  
gramophone sigh, sob patriotic songs B  
and,  
where one sings, there let yourself down, - because,  
bad people don=t have any songs (you=ll see)  
Sweet cacophonies ripple in my bowels...  
scream for life, . . . long for manoli and  
absinthe.  
Dirt gang!!!  
Sch...guys!!!! B grant me unheard-of  
powers,  
I want to eat you all,  
into the sausage machine with you  
band of pigs!!!  
Then,— Then comes the moment in the cosmos,  
B  
A  
when I will be in ABAYER Aspirin@  
E  
R  
transformed!—

## Movement I from Symphony No. 6, op. 94, "Symphony of Freedom"

Erwin Schulhoff

*For biographic information, see Shimmy from Suite for Chamber Orchestra, op. 37, above.*

Schulhoff's turn toward socialist realism after a trip to the Soviet Union in 1933 was a reaction against German fascism. He had already suffered discrimination in Germany for his Jewish origins even before Hitler came to power, and he had had enough of economic depression and war (as a conscript in the Austrian army in WWI). Like many artists and intellectuals, he was looking for ideological solutions. Schulhoff's alignment with socialism brings to mind Beethoven's admiration for Napoleon and the French Revolution, but only until Napoleon showed himself to be just as power hungry as those he was fighting against, whereupon Beethoven famously changed the dedication of his *Eroica* Symphony. Unlike Beethoven, however, Schulhoff, did not live long enough to rebel against what became a brutally repressive regime under Stalin.

Of the major style shift in his music after that 1933 Soviet trip, Schulhoff wrote: "My music is not dreamy, it contains neither decadent lyricism nor outbursts of hysteria. It has become hard, relentless, and uncompromising." His last four completed symphonies (and two he sketched in prison) adopt this style and take on programmatic significance—the Third, for example deals with Czechoslovakia's hunger riots, the Fourth is dedicated to the fighters of the Spanish Civil War, and the present Symphony No. 6, "Symphony of Freedom," he dedicated to the Red Army in support of its fight against Nazi facism.

Schulhoff's extraordinary bond with Beethoven went beyond sharing his ultimate belief in liberty to encompassing musical procedures. Schulhoff's Sixth Symphony, completed in 1941, the year before he died in the Wülzburg prison camp, ends with a grand choral movement like Beethoven's Ninth. It further incorporates hints of folk-dance elements in its scherzo, a funeral march in its slow movement, and in the first movement, performed here, relies on inexorable drumbeats, fanfares, and other marching gestures as well as four-note motives. The overall buildup of the movement also brings to mind Respighi's spectacular symphonic poems celebrating the glories of Rome, composed in the previous two decades.

—©Jane Vial Jaffe

*Originally scored for 3 flutes, piccolo, 2 oboes, English horn, 2 clarinets, 2 bassoons, contrabassoon, 8 horns, 5 trumpets, 4 trombones, 2 tubas, timpani, cymbals, triangle, snare, bass drum with cymbal attachment, tambourine, xylophone, celesta, and strings*

## **Lento from Partita for Strings**

**Gideon Klein**

*Born in Prerov, Moravia, December 6, 1919; died in Fürstengrube, near Katowice, Poland, end of January 1945*

*arr. Vojtěch Saudek*

Gideon Klein, remarkable child prodigy, began studying piano at the local conservatory in his native city, Prerov, Moravia, at the age of six. By age eleven he was studying once a month in Prague, where he moved in 1937 to live with his sister Eliška Kleinová. At the Prague Conservatory he studied piano with Vilém Kurz and composition with Alois Hába. He also



*Gideon Klein*

took courses at Charles University in philosophy and musicology. When all institutions of higher learning were closed following the Nazi occupation of Czechoslovakia in 1939, Klein began performing widely. He continued to perform under the name of Karel Vránek even after the instigation of the Nuremberg racial laws.

It had long been thought that Klein wrote little music before being sent to Terezín, but in 1990 the Eduard Herzog family unearthed a locked, forgotten suitcase full of Klein's early manuscripts that had been given to them more than fifty years before for safe keeping. Thus began the revival of interest in Klein's work and a reassessment of his all too short development as a composer.

Sent to Terezín with thousands of other Prague Jews on December 1, 1941, Klein became one of the most active participants in the cultural life there—arranging concerts, performing, and composing. In the earliest days no music scores were available so works had to be performed by memory—an easy task for Klein with his remarkable memory and ear. His Terezín compositions include chamber music for strings, madrigals, choral works, songs, incidental music for the theater, and the Piano Sonata. He entrusted the manuscripts of these pieces to his girlfriend Irma Semtzka to give to his sister if she should survive the war and tragically his fears for his own life were justified. Klein was sent to Auschwitz on October 1, 1944, and from there to Fürstengrube, the coal-mining labor camp for men near Katowitz, Poland. He was either killed there or died on a forced march with the fleeing SS about January 27, 1945—he was twenty-five. Eliška, who had been deported to Auschwitz while Gideon was still at Terezín, did survive as did Irma Semtzka who gave her the manuscripts when they met later in Prague. Eliška worked tirelessly to promote her brother's music even under conditions of extreme poverty.

Klein completed his String Trio at Terezín on October 7, 1944, just nine days before being transferred to Auschwitz. Vojtěch Saudek, a French composer of Czech birth, transcribed the Trio into the larger Partita for Strings, which was first performed in 1991 in Dresden by the Sächsisches Kammerorchester Leipzig, conducted by Israel Yinon, and has since been performed worldwide.

All three short movements transmit a Czech flavor, most specifically the slow middle movement, *Variace na téma moravské lidové* (Variations on a Moravian folk song), whose elegiac qualities contrast with its livelier outer movements. The folk song Klein chose as the theme for his eight variations, "Tá kneždubská věž" (The Kneždub Tower) begins as follows:

The Knezdub tower is high,  
A wild goose flew up to it  
Go Janicek, get the rifle  
Aim it at the tower  
He shot the goose

Michael Beckerman, leading authority on Czech music, writes, "The song offers suggestive images of a tower, wild geese, and a heartfelt farewell, and these we cannot ignore in trying to

imagine what Klein might have wanted to communicate.” He cautions, however, against assuming Klein was referring to his impending transport to the death camps, since survivor testimony conflicts about what the inmates actually knew and when, but the deplorable aspects of prison life were reason enough for the images of freedom and death. The song’s short-long rhythms—which bring to mind similar Hungarian folk elements incorporated by Bartók and Kodály—remain a salient feature of many of the eight variations. The muted fifth variation is notable for the cello outburst (with added viola in the string orchestra version), about which Beckerman speculates:

In the end, none of us can say precisely what the cello interruption in Klein’s Trio means. I have ideas: that it is a setting of one of the lines from Verdi’s Requiem, which Klein accompanied for dozens of rehearsals and performances, perhaps the Libera me with its descent to eternal death; that it represents a nod towards the Jewish Mourners Kaddish in other words, that it is a prayer for the dead.

The final variation returns to a simpler version of the theme, now with a persistent drone, ending the piece in somber darkness.

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*Scored for strings*

## **Movement I from Symphony No. 1 in B-flat minor, op. 113, “Babi Yar”**

Dmitri Shostakovich

*Born in St. Petersburg, September 25, 1906; died in Moscow, August 9, 1975*



*Dmitri Shostakovich*

Shostakovich conceived the idea of writing a one-movement symphonic poem when he read the poem *Babi Yar* by Yevgeni Yevtushenko, published in the *Literaturnaya Gazeta* of September 19, 1961. The poem’s pointed condemnation of anti-Semitism, which resonated deeply with Shostakovich’s own views, touched off a huge public controversy, with Yevtushenko being accused of inciting hatred between ethnic groups by lifting up the wartime suffering of Jews above that of Russians. Imagine the beleaguered young poet’s surprise then, in 1962, when he received a call from the famous composer humbly asking permission to set the poem to music. To Yevshenko’s immediate “yes,” Shostakovich replied with relief, “Good, because it’s already done.”

Yevtushenko gratefully presented Shostakovich with a newly published collection of his poems, several of which immediately inspired the composer to create a symphony of Yevshenko settings. He added four more movements that June and July, three from the collection and one that Yevtushenko wrote expressly for the Symphony. Despite their disparate subject matter—nonconformism (*Humor*), strong Russian women (*In the Store*), worry about informants (*Fears*), and integrity (*A Career*)—the poems do share a humanist perspective, and, as Shostakovich noted, “I pose the problem of civic, repeat, *civic* morality.”

All five movements contributed to the controversy surrounding Yevtushenko's poetry and the struggle to get the Symphony performed, but the first movement most of all. The chilling and powerful poem *Babi Yar* deals with the shooting massacre by the Nazis of 33,771 Jewish civilians from in and around Kyiv at the Babi Yar ravine, September 29–30, 1941. More than that, it confronts the continuance of anti-Semitism in Russia. There can be no mistaking Shostakovich's sympathy with the young poet's view; his tragic setting emphasizes the atmosphere of despair and suffering.

The premiere on December 18, 1962, almost didn't happen. Anticipation had been growing, and the music was already becoming known and appreciated among the composer's colleagues, so the authorities knew that outright cancellation would cause more damage than letting the performance proceed. Nevertheless, it was known to be officially discouraged, and already Shostakovich's colleague, Yevgeni Mavrinsky, had unexpectedly backed out of conducting the premiere, for which Shostakovich never fully forgave him. He then offered it to Kirill Kondrashin, who accepted instantly and had the foresight to prepare a backup bass soloist, Vitali Gromadsky. Accounts vary as to why the original bass didn't show for the dress rehearsal, but Gromadsky was ready and to step in. It has also been reported that Kondrashin bravely stood firm against official pressure to perform the Symphony without its first movement.

Not surprisingly, the government box remained unoccupied, a planned television broadcast was canceled, and the square in front of the hall was cordoned off against possible demonstrations, but the performance proceeded. The effect of the combined words and music was overwhelming. Not a nuance of the meaning was lost on the audience, whose anticipation had intensified with rumors of a last-minute cancellation. Boris Schwartz who was in attendance, reported:

The first movement, *Babi Yar*, was greeted with a burst of spontaneous applause. At the end of the hour-long work, there was an ovation rarely witnessed. On the stage was Shostakovich, shy and awkward, bowing stiffly. He was joined by Yevtushenko, moving with the ease of a born actor. Two great artists—a generation apart—fighting for the same cause—freedom of the human spirit. Seeing the pair together, the audience went wild; the rhythmic clapping, so characteristic of Russian enthusiasm, redoubled in intensity, the cadenced shouts "Bra-vo Shos-ta-ko-vich" and "Bra-vo Yev-tu-shen-ko" filled the air.

The authorities decided to ban the work until the poet had revised the most damning passages. The force of the original remained, however, even after these slight text revisions. Thus, after a performance of the revised version in 1965, further performances were "not recommended," which had the effect of a ban. In 1971 Soviet officials allowed the Symphony to be published and a few Soviet performances of the revised version ensued, but meanwhile a score with the original text was smuggled to the West and premiered by Eugene Ormandy and the Philadelphia Orchestra in 1970. Most modern performances, as here, have restored Yevtushenko's original words—unquestionably following Shostakovich's preference.

Shostakovich's music in the Thirteenth Symphony is closely welded to the texts—descriptive and evocative of atmosphere. Throughout the writing is direct and simple, and the chorus always sings in unison, which not only clarifies the text but creates the dramatic effect of choral recitation. The solo part as well often resembles "speech-song." The predominantly syllabic setting follows natural speech inflections and suggests Russian folk song, an impression aided by the composer's mostly stepwise melodic phrases. Shostakovich employs a large orchestra, yet



the overall impression is a Mahlerian one of highly selective scoring, even sparse at times, with imaginative instrumental coloring throughout.

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*Scored for 2 flutes, piccolo, 3 oboes, 3rd doubling English horn, 3 clarinets, 3rd doubling bass clarinet, 3 bassoons, 3rd doubling contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare, tam-tam, bass drum, chimes, harp, piano doubling celesta, and strings*

## Text and Translation

### Бабий Яр

#### CHORUS

Над Бабьим Яром памятников нет.  
Крутой обрыв, как грубое надгробье.  
Мне страшно.  
Мне сегодня столько лет,  
как самому еврейскому народу.

#### SOLO

Мне кажется сейчас—  
я иудей.  
Вот я бреду по древнему Египту.  
А вот я, на кресте распятый, гибну,  
и до сих пор на мне—следы гвоздей.  
Мне кажется, что Дрейфус—  
это я.  
Мещанство—  
мой доносчик и судья.  
Я за решеткой.  
Я попал в кольцо.  
Затравленный,  
оплеванный,  
оболганный.  
И дамочки с брюссельскими оборками,  
визжа, зонтами тычут мне в лицо.  
Мне кажется —  
я мальчик в Белостоке.

#### CHORUS

Кровь льется, растекаясь по полам.  
Басцинисты вожли тракторной стойки

### Babi Yar<sup>1</sup>

#### CHORUS

Over Babi Yar there are no monuments.  
There is a steep cliff like a crude tombstone.  
I am terrified.  
Today I am as old  
as the Jewish people themselves.

#### SOLO

Now it seems that—  
I am an Jew.  
Here I am wandering through ancient Egypt.  
And here I am, crucified on the cross, perishing.  
And still I have on me marks of the nails.  
It seems that Dreyfus<sup>2</sup>—  
this is I.  
The philistinry—  
is my snitch and judge.  
I am behind bars.  
I have been rounded up.  
Hunted,  
spat upon,  
slandered.  
And ladies in Brussels frills,  
shrieking, poke their umbrellas into my face.  
It seems that—  
I am the boy from Bialystok.<sup>3</sup>

#### CHORUS

Blood pours, spreading across the floors.  
The tavern rabble-rousers are rampaging  
reeking of vodka and onions, half and half.

SOLO

Я, сапогом отброшенный, бессилен.  
Напрасно я погромщиков молю.

CHORUS

Под гогот:  
«Бей жидов, спасай Россию!»—  
насилует лабазник мать мою.

SOLO

О, русский мой народ!—  
Я знаю—  
ты  
По сущности интернационален.  
Но часто те, чьи руки нечисты,  
твоим чистейшим именем бряцали.  
Я знаю доброту твоей земли.  
Как подло,  
что, и жилочкой не дрогнув,  
антисемиты пышно нарекли себя

SOLO AND CHORUS

«Союзом русского народа»!

SOLO

Мне кажется —  
я — это Анна Франк,  
прозрачная,  
как веточка в апреле.  
И я люблю.  
И мне не надо фраз.  
Мне надо,  
чтоб друг в друга мы смотрели.  
Как мало можно видеть,  
обонять!  
Нельзя нам листьев  
и нельзя нам неба.  
Но можно очень много—  
это нежно  
друг друга в темной комнате обнять.

CHORUS

Сюда идут!

SOLO

Не бойся—это гулы  
самой весны—  
она сюда идет.  
Иди ко мне.  
Дай мне скорее губы.

CHORUS

Ломают дверь!

SOLO

I, kicked off by a boot, am powerless.  
In vain I pray to the pogromists.

CHORUS

Accompanied by jeers:  
“Beat the Yids, save Russia!”—  
a grain merchant violates my mother.

SOLO

O my Russian people!—  
I know—  
you are  
by nature international.  
But often those whose hands are unclean  
brandished your purest name about.  
I know the goodness of your land.  
How vile,  
that without flinching as much as a vein,  
the anti-Semites pompously called themselves

SOLO AND CHORUS

“Union of the Russian People!”

SOLO

It seems that—  
I—am Anne Frank,  
transparent,  
as a twig in April.  
And I love.  
And I don't need phrases.  
I do need,  
for us to gaze at each other.  
How little one can see,  
or smell!  
We cannot have leaves,  
and we cannot have sky.  
But there is a lot we can have—  
it is we can tenderly  
embrace each other in dark room.

CHORUS

They're coming!

SOLO

Don't be afraid—those are the rumbles  
of spring itself—  
it's coming here.  
Come to me.  
Quiet your lips quickly.

CHORUS

They're breaking down the door!

SOLO

Нет—это ледоход . . .

CHORUS

Над Бабьим Яром шелест диких трав.  
Деревья смотрят грозно,  
по-судейски.  
Все молча здесь кричит,  
и, шапку сняв,  
я чувствую,  
как медленно седею.

SOLO

И сам я,  
как сплошной беззвучный крик,  
над тысячами тысяч погребенных.  
Я—  
каждый здесь расстрелянный старик.  
Я—  
каждый здесь расстрелянный ребенок.  
Ничто во мне  
про это не забудет.

CHORUS

«Интернационал»  
пусть прогремит,  
когда навеки похоронен будет  
последний на земле антисемит.

SOLO

Еврейской крови нет в крови моей.  
Но ненавистен злобой заскоружлой  
я всем антисемитам,  
как еврей.

SOLO AND CHORUS

и потому—  
я настоящий русский!

—*Yevgeni Yevtushenko,*  
*as originally set by Shostakovich*

SOLO

No, it's the ice breaking . . .

CHORUS

Over Babi Yar the wild grasses rustle.  
The trees stare sternly  
as if in judgment.  
Everything here screams silently  
and, hat taken off,  
I feel  
myself slowly turning grey.

SOLO

And I myself  
am one long soundless scream,  
above the thousands of thousands buried here.  
I—  
am every old man shot dead here.  
I—  
am every child shot dead here.  
Nothing in me  
will ever forget this.

CHORUS

The "Internationale,"<sup>4</sup>  
let it thunder up  
when forever will be buried  
the last anti-Semite on earth.

SOLO

There is no Jewish blood in my blood,  
but I am hated with hardened malice  
by all anti-Semites,  
like a Jew.

SOLO AND CHORUS

And that is why—  
I am a true Russian!

1. Yevgeni Yevtushenko wrote this poem in 1961 after being accompanied to the site by Anatoly Kuznetsov, eyewitness and author of *Babi Yar: A Document Novel*, and being shocked that there was no memorial there and that garbage was being dumped where so many had been murdered twenty years before. Jewish civilians from in and around Kyiv had been ordered to show up with all their belongings, believing they were being resettled. They had to strip, leave their valuables, and lie down to be shot by Nazi soldiers, one layer on top of another. The wounded were buried alive along with the dead. In the ensuing months, thousands more were executed or dumped there, among them Soviet prisoners of war who were made to cremate the bodies and then were cremated themselves, as well as residents of Roma encampments, psychiatric patients, and Ukrainians activists. Kuznetsov's writings, to his disgust and mortification, were used in the Soviet Union to persecute Yevtushenko for dealing with only with the Jewish aspect of the massacre. Both writers were well aware of the many nationalities of the dead and that religious and ethnic persecution was an international tragedy that needed to be confronted.

2. Alfred Dreyfus, an officer of Jewish descent in the French army, was falsely accused and convicted in 1894 of sending military secrets to the Germans. The scandal, known as *The Dreyfus affair*,<sup>@</sup> rocked France, exposing the rising anti-Semitism there at the turn of the nineteenth century. Dreyfus was exonerated in 1906 and the officer who had forged the letter convicting Dreyfus committed suicide in prison.

3. Bialystok refers to the pogrom of 1906 during the Russian Empire when more than eighty Jews were killed and some eighty more wounded. Similar pogroms took place between 1903 and 1908 in such places as Kishinev, Odessa, and Kyiv.

4. Standard socialist anthem since the late nineteenth century.

## Movement I from Symphony No. 5 in C minor, op. 67

Ludwig van Beethoven

*Born in Bonn, baptized December 17, 1770; died in Vienna, March 26, 1827*

The immense popularity of Beethoven's Fifth Symphony has dulled our senses to the boldness and originality of the work, which initially caused a certain resistance. But these same features have contributed to the eventual superstar status of "the Fifth." The opening motive, which Beethoven reportedly explained to his friend and biographer Anton Schindler as "Thus Fate knocks at the door!" has provided dramatic associations to generations of listeners.



*Ludwig van Beethoven, detail from a portrait by Joseph Willibrord Mähler, 1804-05*

In World War II it was used as a symbol of the Allied resistance to fascism, and hence we include the first movement here. The short-short-short-long rhythmic motive corresponds in Morse code to the letter "V" for Victory, a symbol made famous by Winston Churchill by forming a "V" with the first and second fingers of his raised right hand. After the war the U.S. adopted it as the national symbol, along with the bald eagle.



*Winston Churchill, "V" for Victory sign*

But what about its being a German piece of music? In fact, the British troops relished the irony of German music providing motivation for the war effort, especially since Beethoven himself was a champion of liberty. Though Beethoven left no programmatic explanations linking his Symphony to political events of the early nineteenth century, the work is a product of his heroic style—his patriotic and anti-Napoleonic sentiments had reached their height in the early nineteenth century.

The motive's symbolism took hold in France, too: In the spring of 1941 during the worst of the bombing of London, Maurice van Moppes had written lyrics to the Symphony's opening entitled "La chanson des V" (The Song of V), and on June 1, 1944, Radio Londres (Radio London) broadcast with the Allied forces' first messages to France to prepare for attack. It was also included in pamphlets titled *Chansons de la BBC* that were parachuted by the RAF into France to raise morale and encourage support for the British.

Like many of Beethoven's works, the Fifth had a long gestation period: sketches from early 1804 appear amid those for the Fourth Piano Concerto and the first act of *Leonore* (later titled *Fidelio*); more sketches appeared later in 1804, and by 1806 advanced sketches for all the movements took shape near those for the Violin Concerto and Cello Sonata in A major. Beethoven then interrupted work on the Fifth for another symphony, the Fourth. The Fifth occupied the composer again in 1807, and he finally completed it in the spring of 1808.

The Fifth Symphony was first performed on an incredible, historic more-than-four-hour concert at the Theater-an-der-Wien on December 22, 1808. The all-Beethoven program consisted mainly of newly composed works: the Fifth and Sixth Symphonies conducted by the composer, the Fourth Piano Concerto in which Beethoven performed the solo part, the aria “Ah! Perfido,” three numbers from his Mass in C major, his own improvisations, and—for an effective concert ending and because the chorus was already on hand—the quickly composed *Choral Fantasy*. By all accounts the preparations for this concert had been extremely problematic, Beethoven himself contributing a large share of the difficulties. The audience half froze in the unheated hall, and the under-rehearsed concert could not help but produce mixed results, but what a wealth of inventive ideas he had unleashed!

—©Jane Vial Jaffe

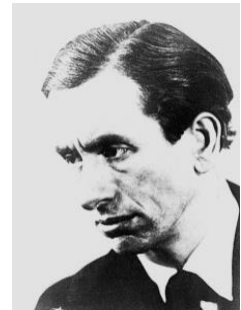
*Scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings*

## Overture for Small Orchestra

Hans Krása

*Born in Prague, November 30, 1899; died in Auschwitz, October 18, 1944*

Hans Krása was born into an affluent family who encouraged his musical studies to the extent that, like the young Felix Mendelssohn, he heard his youthful compositions performed by ensembles his father hired for that purpose. Through Krása’s studies with Alexander Zemlinsky in Prague he absorbed the influence not only of his teacher but of Mahler and early Schoenberg, and he gained experience at theaters where Zemlinsky worked—the Neues Deutsches Theater in Prague and the Kroll Theater, briefly, in Berlin. After meeting Albert Roussel in Berlin, Krása also made some trips to Paris, where he became acquainted with the music of Stravinsky, Debussy, Ravel, and Les Six. Though he had job offers in Berlin, Paris, and Chicago, he preferred to return to Prague.



*Hans Krása*

Krásá had experienced success with his compositions receiving public performances and approval—his Symphony for Small Orchestra, or movements from it, received performances in Paris (1923), Philadelphia (Stokowski cond., 1924), Zürich (Zemlinsky cond., 1926), and Boston and New York (Koussevitzky cond., 1927)—but he took a hiatus from composing for several years, often preferring to discuss literature or play chess, which he could afford to do. His works began triggering some critical controversy over his progressive orientation, though his opera *Verlobung im Traum* soon won the Czechoslovakian State Prize.

In 1938 Krása composed the work he is best known for, *Brundibár*, for a children’s opera competition sponsored by the Czechoslovak Ministry of Education. No winner was announced, likely because of the Nazi occupation in 1939, but the opera did receive two performances in secret at the Jewish-Zionist orphanage HaGibor. Before he could hear it, however, Krása had been arrested and sent to Terezín. Several of his collaborators and children participants were soon sent there, and Krása—as the head of cultural activities called the “Leisure Program” by Nazi authorities who realized its propaganda value—staged a production in 1943. The camps inmates associated the evil character Brundibár with Hitler, of which the German guards were unaware because it was sung in Czech, and performances continued weekly for a year though the

cast kept changing as children were sent to other camps. Krása himself was taken to Auschwitz in the “Artist Transport” on October 16, 1944, and he died in a gas chamber two days later.

Krásá composed a number of works at Terezín, mostly for smaller performing forces—some string trios and songs on Rimbaud poetry (for baritone, clarinet, viola, and cello)—but also his masterful Overture for small orchestra. The lighthearted, witty Overture shows some stylistic connection to *Brundibár* both in its rhythmic propulsion and possibly, as scholar Blanka Cervinková suggests, between its second theme and the opera’s “love motive,” but those could owe to the milieu of the opera’s ongoing performances. There are also reports from survivors that the Nazis were pressuring him to write an overture for the opera, which has none, but there is no evidence that the Overture was ever performed there or anywhere else until it was rediscovered some forty years later. The Overture retains its lively insouciance almost throughout—in quintessential contrast to the dire circumstances under which it was composed—though it winds down slightly to end abruptly.

—©Jane Vial Jaffe

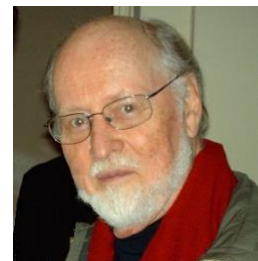
*Scored for 2 clarinets, 2 trumpets, piano, and strings*

## **Theme from Schindler’s List**

John Williams

*Born in New York, February 8, 1932*

*Schindler’s List* (1993), based on Thomas Keneally’s novel, depicts the story of German businessman Oskar Schindler, who saved more than a thousand Polish-Jewish refugees during the Holocaust. The movie won seven Academy Awards—not only Best Picture and Best Director for Spielberg, but Best Original Score for John Williams’s evocative music, which featured renowned violinist Itzhak Perlman in the film’s Main Theme. This expressive music, with its characteristic opening melodic oscillation, begins softly in low register, is repeated in a higher range, receives episodic contrast toward the middle, and returns poignantly in ethereally high range.



*John Williams*

—©Jane Vial Jaffe

*Scored for 3 flutes, 2nd and 3rd doubling alto flute, English horn, 3 clarinets, 3rd doubling bass clarinet, 2 bassoons, horn, vibraphone, harp, celesta, and strings*

## **Motýl (The Butterfly)**

Pavel Friedmann

*Born in Prague, January 7, 1921; died in Auschwitz,  
September 29, 1944*

Little is known about the early life of Czech poet Pavel Friedmann, but he gained posthumous fame for his poem *The Butterfly*, written on June 4, 1942, a little over a month after he was transported to Terezín. He was twenty-one. He was deported two years later to Auschwitz where he was murdered.

Typewritten on a thin piece of paper, *The Butterfly* was found with several of his other poems after Czechoslovakia was liberated. A line in the poem lent its title to a collection of children's literature from the Holocaust era, *I Never Saw Another Butterfly*, published in 1959 by Hana Volavková and Jiří Weil. The poem's bright images against the backdrop of life in prison are heartbreaking. Here is an English translation of the original Czech:

### **The Butterfly**

The last, the very last,  
So richly, brightly, dazzlingly yellow.  
Perhaps if the sun's tears would sing  
against a white stone. . . .  
Such, such a yellow  
Is carried lightly 'way up high.  
It went away I'm sure because it wished to  
kiss the world good-bye.  
For seven weeks I've lived in here,  
Pinned up inside this ghetto.  
But I have found what I love here.  
The dandelions call to me  
And the white chestnut branches in the court.  
Only I never saw another butterfly.  
That butterfly was the last one.  
Butterflies don't live in here,  
in the ghetto.



## Part Two from *From the Diary of Anne Frank*

Michael Tilson Thomas

*Born in Los Angeles, December 21, 1944*

American conductor, pianist, and composer Michael Tilson Thomas is well known to many in our audience as the conductor of the San Francisco Symphony from 1995 to 2020. He had previously served as music director of the Ojai Festival, the London Symphony Orchestra, and the Buffalo Philharmonic; assistant conductor of the Boston Symphony Orchestra; and principal guest conductor of the Los Angeles Philharmonic. In 1987 he founded the New World Symphony, an orchestral academy for gifted young musicians, from which he stepped down as artistic director as of June 1, 2022. Thomas, or MTT as he calls himself, is especially known for championing American composers and for his recording projects, especially of Mahler symphonies. He is the recipient of twelve Grammy Awards, most recently in 2021 for the album that includes his own *From the Diary of Anne Frank*.



Michael Tilson Thomas

MTT's significant body of orchestral and chamber-ensemble works often features the voice, such as his song cycles on Emily Dickinson and Walt Whitman poems. MTT composed *From the Diary of Anne Frank* for narrator and orchestra, on a commission from UNICEF and conducted the premiere in 1990 with the late Audrey Hepburn and the New World Symphony at Philadelphia's Academy of Music. The composer provided the following background:

The work is a melodrama in the form of symphonic variations. It was written for Audrey Hepburn. Audrey had grown up in occupied Holland; she was exactly the same age as Anne Frank and identified strongly with her—and with the suffering of all children. This work was written as a vehicle for Audrey in her role as an ambassador for UNICEF. It takes its shape primarily from the diary passages that Audrey and I selected and read together. While some of the words concern tragic events, so many of them reflect the youthful, optimistic, inquisitive, and compassionate spirit of their author. Above all, we wanted these qualities to come through in the piece, and so I have derived the themes . . . from turns of phrases in traditional Jewish music, especially the hymn to life, Kaddish.

The work is in four sections, of which we hear the second, which follows Anne's explanation about writing a diary as a conversation with her imaginary friend Kitty. Writes MTT, "The second section opens with opposing major and minor harmonies that entrap the themes within a twelve-tone game. Playful at first, the games become increasingly menacing, until the whole orchestra is raging. The tumult subsides as the family goes into hiding. The lullaby returns now, first as an elegiac bass trombone solo, then as a tragic procession. The movement ends with a soliloquy for Anne in the quiet night."



After summarizing the third and fourth sections MTT concluded: "I now realize that so much of this work is a reflection not only of Anne Frank but of Audrey Hepburn. Audrey's simplicity, her

deeply caring nature, the ingenuous singsong of her voice are all present in the phrase shapes of the orchestra. The work would never have existed without her, and it is dedicated to her.”

—Jane Vial Jaffe; Michael Tilson Thomas

*Scored for 3 flutes, all doubling piccolo, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, vibraphone, crotales, glockenspiel, marimba, xylophone, gong, tam-tam, suspended cymbal, crash cymbals, snare drum, field drum, bass drum (large and small), chimes, triangle, tambourine, tom toms (high and low), bongos, woodblock, metal pipe (small), metal plate, harp, piano, and strings*

## **Hatikvah (Hope)**

Traditional/Shmuel Cohen; Naftali Herz Imber

arr. John Williams

*Born in New York, February 8, 1932*

In 1877–78 Naftali Herz Imber—a Jewish immigrant to Palestine from Złoczów (Austrian Poland now Zolochiv, Ukraine)—penned a poem, originally titled *Tikvatenu* (Our hope) about the wish to “return to the land of our forefathers.” With its publication in 1886, the poem deeply touched Jews everywhere, especially where anti-Semitism was strong.

For many years it was thought that the melody that became attached to the poem was an anonymous, evolved folk tune, but further research showed that Shmuel Cohen had deliberately set the poem to music in 1887 in his native Moldavia, after his brother had sent him a copy of Herz Imber’s poems from Palestine. Cohen based his tune on the Moldavian-Romanian folk song, “Carul cu boi” (The ox cart). Cohen immigrated to Palestine that year, and the song spread like wildfire. It became known as the anthem of the Zionist movement, officially adopted and renamed “Hatikvah” in 1933. With the establishment of the state of Israel in 1948, “Hatikvah” became its unofficial national anthem, formally adopted in 2004 in an abbreviated version retaining only the first verse and refrain of the original poem.

Our version for orchestra was arranged by legendary film composer John Williams (see “Theme from *Schindler’s List*” above) as part of his score for Steven Spielberg’s docudrama *Munich*, released in 2005. Based on the 1984 book *Vengeance* by George Jonas, *Munich* tells the story of the Israeli government’s secret retaliation against the Palestine Liberation Organization after the massacre of the entire Israeli team at the 1972 Summer Olympics.

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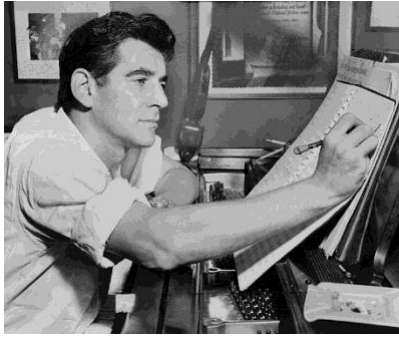
*Scored for flute, oboe, clarinet, 3 horns, harp, and strings*

## **Somewhere (There’s a Place for Us) from *West Side Story***

Leonard Bernstein

*Born in Lawrence, Massachusetts, August 25, 1918; died in New York, October 14, 1990*

arr. Sid Ramin and Irwin Kostal



*Leonard Bernstein*

American conductor, composer, and educator, Leonard Bernstein is perhaps best known for directing the New York, Vienna, and Israel Philharmonics and for his musical *West Side Story*. He also influenced many young people through his Harvard Norton lectures, which were later televised.

Around 1950 choreographer Jerome Robbins suggested adapting the plot of Shakespeare's *Romeo and Juliet* to a modern environment, and they originally thought the work might be called *East Side Story*, dealing with lovers from different religious creeds. But by the time the choreographer and

composer emerged from other projects in the mid-1950s, race hatred and adolescent violence had become more prominent as current issues. So the title became *West Side Story*, with lovers Tony and Maria belonging to rival teenage gangs, the Jets and the Sharks. To go along with Bernstein's music and Robbins's choreography, Arthur Laurents was engaged to write the book, Stephen Sondheim the lyrics, and Sid Ramen and Irwin Kostal to fill out the orchestration.

The show, which opened on Broadway in 1957, was enthusiastically embraced by audiences, though the American critics were slower to jump on board than those in the UK. The 1961 film was wildly successful, and as recently as 2021 *West Side Story* was made into another very successful movie by Sondheim, based on a screenplay by Tony Kushner and employing Bernstein's music. The iconic song of hope "Somewhere (There's a Place for Us)" occurs in Act II of the original musical, sung offstage to a dance sequence imagining the two gangs united. In the 1961 movie, Tony has just stabbed Maria's brother, but through her anger she still loves him, and they sing it as a duet hoping their love will survive "someday, somewhere." At the end, Maria reprises the beginning of the song as Tony dies in her arms.

—©Jane Vial Jaffe

*Scored for 2 flutes, 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, vibraphone, suspended and crash cymbals, tam-tam, chimes, harp, piano, and strings*

## Guest Artists

**Cedric Berry**, *bass-baritone*



Cedric Berry wields "a bass-baritone of considerable power and agility" (*The Chicago Tribune*), projecting "machismo and a voice of fabulous mettle to the theater's last row. . . . tossing off difficult passagework and deploying dazzling thunderbolts of sound at the top of the range" (*Voix des Arts*). He received his music diploma from Interlochen Arts Academy and both his bachelor's and master's degrees from the University of Southern California. He gained his first professional experience as a resident artist with the Los Angeles

Opera, performing the roles of Fiorello in *The Barber of Seville*, Schaunard in *La bohème*, Second Philistine in *Samson et Dalila*, Wagner in *Faust*, Crébillon in *La rondine*, and First Mate in *Billy Budd*. His other roles include the title role in Puccini's *Gianni Schicchi*, Collatinus in Britten's *The Rape of Lucretia*, Falstaff in Nicolai's *Merry Wives of Windsor*, and Sarastro in Mozart's *Die Zauberflöte*, all with the USC Opera; Méphistophélès in Gounod's *Faust* with the Pacific Repertory Opera; Leporello in Mozart's *Don Giovanni* with the UCLA Opera; Dewaine in John Adams's *I Was Looking at the Ceiling and Then I Saw the Sky* with the Long Beach Opera; and The Good Man/Baron Carrefour in Anne LeBaron's *Crescent City* with The Industry. Cedric made his first European stage appearances as Jake in a concert version of Gershwin's *Porgy and Bess* in Madrid and Cuenca, Spain. He also appeared with the Los Angeles Opera at the Savonlinna Opera Festival singing the role of First Nazarene in *Salome* and sang a concert in tribute to Paul Robeson for the Banlieues Bleues festival in Paris, France.

On the concert stage Cedric has appeared with the Bakersfield Symphony, Fresno Philharmonic, and Santa Fe Symphony in Handel's *Messiah*; the Pacific Symphony in Mozart's C minor Mass; the Arizona Symphony as Balthazar in *Amahl and the Night Visitors*; the Telemann Chamber Orchestra in a performance of *Messiah* in Tokyo and Bach's *Christmas Oratorio* in Osaka; the Luckman Jazz Orchestra singing Duke Ellington's *Sacred Songs*; the New West Symphony as Zuniga in *Carmen*; the Southwest Chamber Orchestra in Wuorinen's *The Haroun Songbook*; the Pasadena Pops Orchestra in Jerome Kern's *Showboat Symphonic Suite*; the California Philharmonic in Gershwin's *Porgy and Bess Concert Suite*; and the Los Angeles Philharmonic in Michael Torke's *Book of Proverbs*.

Cedric has been the recipient of several awards, including first place in Los Angeles's Artist of the Future Competition, the Italian Educator's Vocal Competition, and the Metropolitan Opera Western Region Competition. His notable engagements include the lead role of Kublai Khan in *Invisible Cities*, an opera that was a Pulitzer Prize finalist—the production was also deemed best of the year by the *Los Angeles Times*. The documentary of the production received an Emmy Award, and both an audio CD and DVD of the production were recently released. He also recently debuted the role of Ron (King Oberon) in the Chicago Opera Theater's adaptation of Purcell's *The Fairy Queen*.

### **Imogen Cohen, reciter and narrator**

Imogen Cohen trained from an early age in theater, musical theater, and in Shakespeare plays. You can see her as series regular Zina Zacarias in *The Fairly OddParents: Fairly Odder* series on Nickelodeon and Paramount+ and as Ha-Yoon in the upcoming movie *The Naughty Nine* (2023) on the Disney Channel and Disney+. As a vocalist, she has recorded over 100 poems by Shel Silverstein, Jack Prelutsky, and Edward Lear for Voetica.com. She is also a spokesperson for the South Coast AQMD (Air Quality Management District) for their clean air campaign. Imogen is represented by DO LA/NY/Chicago Agencies.



**Yejee Choi, director, University of the Pacific chorus members**



An all-around musician, **Yejee Choi** maintains a dynamic career as a conductor, composer, vocalist, keyboardist, and educator. In 2016 she joined the faculty of the University of the Pacific's Conservatory of Music where she directs the Pacific Singers and University Chorus in addition to teaching choral conducting and music experiences for senior music majors. Prior to conducting at Pacific, Choi enjoyed an exuberant performing life as a conductor and ensemble musician in South Korea, Japan, China, New Zealand, Australia, and across the United States. Highlights of her

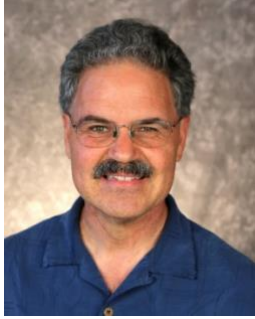
performances include works with Marin Alsop, Helmuth Rilling, James Conlon, Simon Halsey, and Osmo Vänskä. Choi has also appeared at such renowned halls as Walt Disney Concert Hall, the Hollywood Bowl, and the Opera House of Beijing's National Centre for the Performing Arts.

A passionate advocate of community engagement through music, Choi cofounded the J.W. Summer Festival Chorale, a semiprofessional choir of ninety-three members in reserve in Seoul, South Korea. She also served as the founding board member of the "Music Belongs to Everyone!" series, a youth outreach program under the umbrella of the J.W. Chorale. Choi held similar positions as director of the choral division of the Esperanza Azteca Youth Orchestra and Choir in Los Angeles and as the founding conductor of the Modesto Youth Chorus, an affiliate of the Modesto Symphony Orchestra.

As a composer Choi has been continually commissioned by various choral and instrumental ensembles and soloists in Seoul since 2010. Her compositional interest lies in adopting and amalgamating diverse musical idioms from different genres and cultures ranging from Korean folk songs to Western classical music, jazz, pop, alternative rock, and ethnic music in exploration of ever-evolving sound language. Having studied film and media scoring at Yonsei University, South Korea, Choi also continues her creative endeavors by focusing on amplifying the potential of acoustic choral sound in combination with Virtual Studio Technology (VST) instruments and live instruments.

A native of South Korea, Choi holds a bachelor's degree in voice performance from the University of Wisconsin–River Falls and a master's degree in choral conducting from the University of Minnesota–Twin Cities. She completed her doctorate in conducting at the USC Thornton School of Music, where she was the instructor of Choral Conducting and the Oriana Women's Choir and was awarded the outstanding doctoral graduate of her class. Prior to her study in the United States, she attended Yonsei University as an English language and literature major and the Korea National University of Arts as a composition major. In addition to voice, conducting, and composition, Choi received a rigorous training in piano and organ and performed with various instrumental chamber music ensembles in the United States and South Korea.

**Paul Kimball, director, chorus members from Lincoln High School**



Paul Kimball has been active in the arts in Stockton since 1981. He is the first ever Mr. San Joaquin, and he and his wife, Dominee Muller-Kimball, received the 2019 Stockton Top Arts Recognition (STAR) Award from the Stockton Arts Commission. A graduate of the University of the Pacific Conservatory of Music, Kimball has served as music director for over fifty musicals and other events. Some notable highlights include *The King and I* with Patricia Morison at Delta College, *Les misérables* at Tokay High School, the Stockton Sesquicentennial at Weber Point, the 2004 All American City Competition in Atlanta Georgia, *The Music Man* at San Joaquin Delta College for which he was awarded the regional Elly Award, and *Mary Poppins* at Stockton Civic Theatre.

Among numerous roles, he has played Adolpho Pirelli in *Sweeney Todd* at Stockton Civic Theatre and Dr. Blind in *Die Fledermaus* with the Stockton Opera, and he has been a guest vocalist the Stockton Symphony. He has twice guest-conducted the Symphony's Mervyn's Family Concerts, and he served in the same capacity with the San Joaquin Ballet conducting *El amor brujo*.

Kimball has taught in the Lincoln Unified School District for thirty-four years—twenty at Tully C. Knoles teaching classroom music and choir. He currently teaches choir at Sierra Middle School and Lincoln High School. He was the third horn of the Stockton Symphony for twenty-seven years and is the conductor of the Zion Chamber Orchestra, a professional ensemble in Stockton.

**Bruce Southard**, *director, chorus members from the Stockton Chorale and San Joaquin Delta College chorus*



Bruce Southard is the director of choral and vocal activities at San Joaquin Delta College. He has more than thirty years of experience working with choirs of all ages in California, Kentucky, Montana, North Dakota, and Minnesota. In 2019 Southard made his debut at Carnegie Hall in New York City conducting John Rutter's *Mass of the Children* for Mid-America Productions.

Teaching is Southard's passion, and he was named the Outstanding Teacher of the Year in the College of Arts and Sciences at Dickinson State University in 2013. As a conductor he has appeared with his choirs at state and regional conventions in the North Central region of the United States. He has served as guest conductor for several regional honor choirs in Montana and North Dakota, in addition to his active adjudication and clinic schedule. His applied voice students have been recognized at the Metropolitan Opera National Council Auditions district level and in 2012 one of his students was a national finalist in the Music Teachers National Association Young Artist Competition.

Southard studied conducting with William Dehning, Kenneth Davis, Michael Weber, and JoAnn Miller. He has also worked directly with Howard Swan, Eph Ehly, Bernard Rubenstein, and Alfred Mann. Southard holds degrees in music education and choral conducting from University of the Pacific, Western Kentucky University, and North Dakota State University.