

Illinois State University

ISU ReD: Research and eData

School of Music Programs

Music

4-14-1996

ISU Chamber Orchestra Music from the Concentration Camps

Glenn Block Director/Conductor
Illinois State University

Follow this and additional works at: <https://ir.library.illinoisstate.edu/somp>



Part of the [Music Performance Commons](#)

Recommended Citation

Block, Glenn Director/Conductor, "ISU Chamber Orchestra Music from the Concentration Camps" (1996).
School of Music Programs. 1444.
<https://ir.library.illinoisstate.edu/somp/1444>

This Concert Program is brought to you for free and open access by the Music at ISU ReD: Research and eData. It has been accepted for inclusion in School of Music Programs by an authorized administrator of ISU ReD: Research and eData. For more information, please contact ISUReD@ilstu.edu.

**Music Department
Illinois State University**

ISU CHAMBER ORCHESTRA

Presents

"Music From the Concentration Camps"

Glenn Block, *Music Director and Conductor*

**Illinois State University Galleries
Center for the Visual Arts
Sunday Evening
April 14, 1996
7:00 p.m.**

Program

Studies for String Orchestra—Terezin (1943)

Pavel Haas
(1899-1944)

from the television mini-series "The Holocaust" (1970)

Morton Gould
(1913-1996)

Berta and Joseph's Song
Elegy

Performed in memory of the composer, who died February 21, 1996 in Florida.

Concerto Grosso No. 1 for piano obligato and strings (1925-1926) Ernest Bloch

(1880-1959)

Prelude
Dirge
Pastorale and Rustic Dances
Fugue

Julian Dawson, *Piano*

Program Notes

"Studies for Strings" - Pavel Haas

The "Study for Strings" is a one-movement work in three contrasting sections, characterized by great rhythmic energy and continuous melodic invention. Pavel Haas, a Jewish composer, was born in what is now Czechoslovakia in 1899 and died in Auschwitz in October, 1944. The composer was interred in the Terezin Concentration Camp in 1943 during the year the camp had been established for purely propaganda reasons to show the world how "well" the prisoners at such Camps were being treated by the Nazis. The extended cultural activities, schools for the children of inmates, and minimal work schedules were only part of the illusion of kindness and benevolence the Nazis hoped to create. Musicians and composers were brought to Terezin from other Camps with their instruments. Prisoners organized musical ensembles and established series of concerts with these ensembles. Terezin often needed two ensembles of each kind to satisfy the large number of performers brought there.

The Nazis produced a propaganda film in September, 1944 but never released the film publicly. The Haas "Study for Strings" was performed and recorded on this film. The recording marks the first of only two documented performances of Haas' music at Terezin. By the end of 1944, the tide of the war had turned. The German leaders and military were realizing the war was lost and began to take desperate measures to kill the remaining prisoners. Shortly after the second performance of "Studies", almost all the orchestra members and the composer were transported to Aushwitz. Haas and other prisoners would have taken all their possessions with them, including all his scores and compositions.

About the Featured Artist:

Julian Dawson was born and educated in Dublin, Ireland. He became a U.S. citizen in 1985. He began his piano career by winning all the major trophies at the annual Dublin competitive festival, Feis Ceoil. After graduating in music from Trinity College, Dublin University and gaining diplomas in performance and teaching from the Royal College of Music and the Royal Academy of Music in London, he was appointed staff pianist of the B.B.C. (British Broadcasting Corporation) in Scotland.

In 1970 Mr. Dawson performed the complete cycle of the Beethoven Sonatas in Glasgow and again at the Edinburgh Festival. They were among many of Dawson's recitals and concertos broadcast by the BBC. He recorded the Beethoven Sonata Cycle again in 1982 for Public Radio (WGLT).

Mr. Dawson came to the United States in 1975 as Orchestra/Opera Conductor and Professor of Piano at Illinois State University. In 1979 he was appointed Musical Director of the Bloomington-Normal Symphony, a post he held until 1983. From 1988 he has been Opera Conductor at Brevard Music Center (summers). Since that time he has continued to pursue a rigorous schedule of performances as pianist, both solo and in chamber music, and as conductor in the U.S. and overseas.

About the Music Director:

Dr. Glenn Block is the Director of Orchestras and Opera at Illinois State University, where he is also coordinator of the ensembles division. An active guest conductor, he is one of the most active All-State orchestra conductors, having conducted in over 32 states and Canada. He is also the Music Director of the Youth Symphony of Kansas City, one of the country's largest and most extensive youth symphony programs, which was invited to be one of only eight youth orchestras world-wide to participate in the 1996 International Festival of Youth Orchestras in Banff, Alberta, Canada earlier this month. Next week, the Youth Symphony of Kansas City will also be performing at the opening concerts of the national conference of the Music Educators National Conference (MENC), which will be held this year in Kansas City. He has served on the Board of Directors of the Conductors Guild, and was elected to the Board of Directors of the Youth Orchestra Division of the American Symphony Orchestra League. In January of 1996 he was in residence with the Barranquilla Symphony Orchestra of Colombia, South America conducting the orchestra and teaching conducting master classes.

Personnel

Violin

Francisco Marchan, *concertmaster*
Mary Giesler
Rebecca Mertz
Colleen Moss, *principal second*
Jennifer Smith
Stephane Diemer

Viola

Matthew Barwegen, *principal*
Jon Feller
Jason Warner

Cello

Brian Gaona, *principal*
Nate Johnson
Douglas Cresto

Bass

Ian Solomon, *principal*
Joshua Harms

Staff

Rebecca Mertz, *Manager/Librarian*
Jon Feller, *Asst. Conductor*

Only four of the five string parts were found in Terezin upon the liberation. The bass part, of which there had been only one, had to be reconstructed from memory by Karol Ancerl, the famous Czech conductor, who was the conductor at Terezin. Ancerl began the reconstruction of the score but could never bring himself to finish the task. The "painful memories" were always too much for him when he tried to remember the piece. A young colleague of Pavel Haas who survived the war, Lubomir Peduzzi, took it upon himself to finish the reconstruction.

Berta and Joseph's Song, Elegy from "The Holocaust" – Morton Gould

Morton Gould, the contemporary composer of lighter music, died on February 21, 1996. Gould composed the music for the television mini-series "The Holocaust." The film follows a Jewish family's struggle starting with pre-World War II hostilities and ends with their emancipation after the War. As the War breaks out, the family scatters throughout Europe; after the War, only two members survived. Gould extracted some of the movie music to form a concert suite of five movements, and later appended another movement, the Elegy, which gives his own musical Commentary on the War. The third movement of the Suite depicts the love and tranquility of the Old World through the eyes of Berta and Joseph.

Concerto Grosso No. 1 for Piano Obligato and Strings (1925-1926) –Ernest Bloch

Ernest Bloch was born in Geneva in 1880 and died in Portland, Oregon in 1959. Compared with other composers of his time, he must be considered conservative, although he did not hesitate to use the most modern techniques of composition. Most critics consider Bloch a Jewish composer above all, and his own words are enlightening on this categorization: "I do not propose or desire to attempt a reconstruction of the music of the Jews... or to base my work on melodies more or less authentic. I am not an archaeologist. I believe that the most important thing is to write music-my music. It is rather the Hebrew spirit that interests me, the complex, ardent, agitated soul that vibrates for me in the Bible. The vigor and ingeniousness of the Patriarchs, the violence that finds expression in the books of the Prophets, the burning love of justice, the desperation of the teachers of Jerusalem, the sorrow and the grandeur of the Book of Job, the sensuality of the Song of Songs. All this is in us, all this is in me, and it is the better part of me. This it is which I seek to feel within me and to translate in my music, the sacred race emotion that lies dormant in our souls."

Bloch served as the first director of the Cleveland Institute of Music from 1920-25 and as director of the San Francisco Conservatory of Music from 1925-30. He then returned to Switzerland, but by 1938 conditions in Europe had become intolerable to Bloch, who returned to the U.S. as the first of many unspeakable horrors against the Jews of Europe began under German National Socialism.

The Prelude and the final Fugue of the Concerto Grosso No. 1 are notable for the strength and forward sweep of their motifs. The Dirge and Pastorale use a melody from the *Kyrie tons bonitatis* as a unifying element, while Bloch makes use of Swiss dances in Rustic Dances.

Notes by Maryann Flock.
Program production by Carlene Easley.



*We've been
playing
timeless music
for
a long time.*

WILL_{fm}90.9
THE CLASSICAL ONE

Since 1941