



out of the shadows

Rediscovering
Jewish Music
& Theatre

Acknowledgement of Country

Out of the Shadows: rediscovering Jewish music and theatre would like to pay respect to the elders and traditional owners of the land on which we perform our works: the Gadigal people of the Eora Nation. As we share our own knowledge, teaching, performance, learning and research practices may we also pay respect to the knowledge embedded forever within the Aboriginal Custodianship of Country.

Dean's Welcome

On behalf of the Sydney Conservatorium of Music, the University of Sydney, it is my pleasure to welcome you to **Out of the Shadows: rediscovering Jewish music and theatre**, a festival organised by **Performing the Jewish Archive** (a British AHRC research project).

Dr Joseph Toltz, together with overseas project colleagues, has assembled a festival of fascinating works created by Jewish refugee artists, involving Conservatorium and University of Sydney staff and students.

Jazz students, led by Dr Kevin Hunt, will accompany the cabaret performances in the Seymour Centre directed by Associate Professor Ian Maxwell from the Department of Theatre and Performance Studies, while Conservatorium composition students have arranged and composed works that resonate with the themes of exile and refuge that emerge from the project. Conservatorium staff and students past and present will also perform in the festival.

There is an added resonance about the performance space: Verbrugghen Hall was an important venue for Jewish refugee artists. The Bodenwieser Ballet's early works were held on the stage, Musica Viva had their first concert here led by Richard Goldner, and many refugee composers and performers trod the very same boards on which our artists will stand.

Composers, performers, dancers and writers with Jewish heritage have long been associated with the Sydney Conservatorium of Music, and we are delighted to host this festival.

Professor Anna Reid
Head of School and Dean

Project Leader's Introduction

It's a real privilege to introduce the international festival **Out of the Shadows: rediscovering Jewish music and theatre**, taking place in Sydney from August 5th to 13th 2017.

This is the fourth of five major festivals spanning the globe. Performing to nearly 10,000 people in total, these have taken place in Madison, US, Leeds/York, UK, and Prague, Pilsen and Terezín, Czech Republic. The concluding festival will take place in Cape Town, South Africa in September 2017.

These festivals fall under the auspices of the UK Arts & Humanities Research Council project **Performing the Jewish Archive** (www.ptja.leeds.ac.uk), a collaboration between the Universities of Leeds, York, Wisconsin-Madison and Sydney, alongside 25 partner organisations around the world.

Our project team seeks out and recovers artefacts from the vast hidden accumulation of Jewish music and theatre that was forgotten or thought lost because of the Holocaust, whether directly or indirectly. The team retell stories of those who created these pieces, bring them to life in performance, and test how audiences and performers alike respond.

Out of the Shadows promises to be a memorable, poignant and sometimes challenging week of events, celebrating the lives and achievements of Jewish artists in times of both adversity and freedom. We look forward to welcoming you throughout the festival.

Associate Professor Stephen Muir
Principal Investigator, **Performing the Jewish Archive**



Arts & Humanities
Research Council

The British Arts and Humanities Research Council (AHRC) funds world-class, independent researchers in a wide range of subjects: ancient history, modern dance, archaeology, digital content, philosophy, English literature, design, the creative and performing arts, and much more. This financial year the AHRC will spend approximately £98m to fund research and postgraduate training in collaboration with a number of partners. The quality and range of research supported by this investment of public funds not only provides social and cultural benefits but also contributes to the economic success of the UK.

For further information on the AHRC, please visit: www.ahrc.ac.uk

Out Of the Shadows Gala Opening Night: Dance and Orchestral works from Jewish Refugees in Exile



From left to right: George Tintner, H.A. Peter & Simon Parmet

5th August
7.30pm

Verbruggen Hall

Conductor Roger Benedict
Sydney Symphony Orchestra Fellows
Sydney Conservatorium of Music
Symphony Orchestra

Choreographer and dancer,
The Dybbuk Benjamin Hancock

H.A. Peter
Fantasie für Orchester (world premiere)

Georg Tintner
Trauermusik

Werner Baer
The Test of Strength

Marcel Lorber
Schuld-Kain (orchestral arrangement
by Aidan Rosa)

Simon Parmet
The Dybbuk (orchestral arrangement
by Ian Whitney)

The choirmaster of the Vienna State Opera, Adolf Fleischner, fled Austria after the German invasion. During 1940-1942 under his pen-name "H.A. Peter", he composed **Fantasie für Orchester**. During the spring of 1944, wary of a Nazi takeover of Finland, he fled to Sweden, settling permanently in Borås, where he worked as a music teacher and chorus-master.

Trauermusik was written by Georg Tintner in 1939 in London, while the Austrian refugee was waiting for passage to New Zealand. He completed it 18 months later in Auckland, and in 1948 arranged **Trauermusik** for orchestra for an ABC/APRA composition competition. It was premiered by the Sydney Symphony Orchestra, conducted by Nikolai Malko. The score and parts went missing but were rediscovered by the composer's widow in 2015, filed under the competition alias in a collection at the National Library of Australia.

Schuld-Kain and **The Test of Strength** are two works written for the Bodenwieser Ballet. **Schuld-Kain** was written in Bogota by Marcel Lorber, the company's pianist since 1920. It is unclear if this was the genesis for the work **Cain and Abel**, which was premiered in 1940 at Verbruggen Hall. **Schuld-Kain**

has been orchestrated for tonight's performance by Aidan Rosa. **The Test of Strength** was performed in 1953 after the company's successful tour of India, with music composed by Werner Baer. Both works were discovered by Dr Joseph Toltz in the Bodenwieser Collection at the National Library of Australia.

In 1934 Simon Parmet composed music for a performance of S. An-sky's play **The Dybbuk** at the National Theatre of Finland. Maggie Gripenberg created a choreography for the **Dance of the Poor**, which received a repeat performance under the name **Life Goes On** at an international competition in Stockholm in 1945. The only surviving part of Parmet's composition for **The Dybbuk** is a piano reduction, reorchestrated for this performance by Ian Whitney.

Out of the Shadows is proud to present a newly commissioned dance work for this presentation of **The Dybbuk**, choreographed and performed by Benjamin Hancock.

Dr Simo Muir, Lead researcher for Simon Parmet and H.A. Peter

Dr Joseph Toltz, Lead researcher for Werner Baer and Marcel Lorber

Seven Deadly Sins

A ballet chanté by Kurt Weill (*music*)
and Bertolt Brecht (*original German text*)

English translation by WH Auden and Chester Kallman

Director Chryssy Tintner
Choreographer Sara Black
Costume designer Aleisa Jelbart
Lighting design Digby Richards
Conductor Roger Benedict

Sydney Symphony Orchestra Fellows
Sydney Conservatorium of Music
Symphony Orchestra

CAST

Jessica Aszodi, Anna I (soprano)
Marlo Benjamin, Anna II (dancer)
Michael Butchard, Tenor I (family)
Blake Fischer, Tenor II (family)
Simon Lobelson, Baritone (family)
Wade Kernot, Bass (family)

DANCERS

Raghav Handa
Olivia Kingston
Cody Lavery
Harry Pohl

Picture: Poses from *The Demon Machine* By D'ora Benda. Bodenwieser Collection, National Library Of Australia.

1933: Weill and Brecht collaborate on **Seven Deadly Sins**, their works are banned in Nazi Berlin, and they are exiles in Paris. Weill, the son of a Jewish cantor, and Brecht, his communist librettist, were *persona non grata* in Germany. The pair wrote a **ballet chanté** as their last work together. Set in America, **Seven Deadly Sins** original performances were sung in German and premiered in Paris. It is a vision of the New World through jaded, betrayed eyes in the Old. The need for shelter, fear of capitalism's temptations, and lengths to which one must go to survive, are themes Brecht writ large in this work. It was not performed in New York until the 1950s.

Our production shows the challenge of the times of its creation. The two Annas work hard to satisfy their demanding family. While to us they may seem grasping, in this period the family would have been recognisable as emigrés who knew the value of shelter and money, having lived without. The singer Anna is not a bad person: she has been dealt a hard hand of cards. She will do anything to keep winning, including sacrificing her sister/softer side, the tender, innocent dancer Anna. Success in the **Seven Deadly Sins** is judged by wealth, sentiment seen as failure.

The big visual reference of **Seven Deadly Sins**, and that of refugee (and later Holocaust) Europe are trains that carry the two Annas between cities of temptation. In my staging, a human train of refugees is realised through creative movement and technical effects. To maximize the Brechtian theatre, this is clearly revealed: there are no sets or props.

Our production probably won't cause the audience to rise up in revolution against injustice, as Brecht hoped in 1933. In that year, America, Britain and its Empire had not yet refused entrance to Jewish emigres; seeking asylum and the Holocaust itself were unknowns. However, it is my fervent wish that this staging of **Seven Deadly Sins** makes contemporary viewers think a little. May Weill's lilting melodies, dripping with heritage, satire and empathy, help the medicine go down. Refugees, then as now, could be any one of us.

Chryssy Tintner
Director, *Seven Deadly Sins*

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This performance is funded in part by the Kurt Weill Foundation for Music, Inc., New York, NY.

Red-Riding Hood: A Children's Opera
by Will Grant (*music arranged by Roy Douglas*)
and Rose Fyleman (*text*)



Grosz and his daughter
Photo courtesy Forman-Grosz archive

6th August
12pm and 3pm
Music Workshop

Director **Christopher Harley**
Choreographer **Ana Maria Belo**
Costume designer **Aleisa Jelbart**
Lighting design **Liam O'Keefe**
Conductor **Joseph Toltz**
Chorus master **Atalya Masi**

CAST

Lara Winsbury, *Red Riding Hood*
Amy Andresson, *The Wolf*
Bethany Hopkins, *Grannie*
Sam Borgert, *Fluff*
Scarlett Alfoldi, *Fairy Queen*
Sydney Children's Choir: fairies,
rabbits and woods-people

Red-Riding-Hood is a small, witty children's operetta written by Wilhelm Grosz, in partnership with the English children's author, Rose Fyleman. Grosz was a successful composer, performer and producer in Berlin, until the rise of the Nazis forced him to flee back to his native Vienna in 1933. Concern about the darkening clouds in Germany convinced the musician to move his family to London. Life in the UK was incredibly difficult for refugee musicians, with the British Musician's Union placing a ban on foreign composers and performers. Recognising the talent Grosz possessed for lyrical settings and popular tunes, the recording company Peter Maurice (later EMI) agreed for him to adopt pseudonyms: Hugh Williams, André Milos and Will Grant. Together with the lyricist Jimmy Kennedy, the pair would write two dozen hugely successful hits, the most well-known being *Isle of Capri*, *Red Sails in the Sunset*, and *Harbour Lights*.

Grosz completed piano sketches for **Red-Riding-Hood** in 1938 and submitted them to Oxford Music. In 1939 he and his wife accepted an

invitation from Warner Bros studios to go to Hollywood. He had just begun work on the score to the movie **Santa Fe Trail** when war broke out, and the couple were stranded in the United States, separated from their 9-year-old daughter Eva (who had remained in the UK with her grandmother). This situation placed a terrible strain on the composer's already precarious health, and he died on December 10, 1939.

Ten years after his death, the work was published. Orchestration was completed by Roy Douglas, and a broadcast performance was organised on the BBC on January 29, 1950, in association with The Hogarth Puppets. Fairy tales were conscripted into the politics of the 1930s; Fyleman and Grosz's work provides gentle commentary on such matters, along with a boisterous and catchy score.

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Performing the Jewish Archive is grateful to the Forman-Grosz family for access to the Grosz archive and generous support of this research.

Dr Joseph Toltz, Lead researcher

Prince Bettliegend: A Cabaret from Terezín

Presented in conjunction with the Department of Theatre and Performance Studies, The University of Sydney, The Jazz Performance Unit, Sydney Conservatorium of Music, and Seymour Centre.



Illustration from original Terezín production poster, courtesy Terezín Memorial

7th, 8th & 10th August

7:30pm

The Sound Lounge, Seymour Centre

Director **Ian Maxwell**

Researchers and dramaturges
Lisa Peschel, Joseph Toltz

Translators and adaptors of lyrics
Lisa Peschel

Original music **Jaroslav Ježek**

Music director and arranger **Kevin Hunt**

Terezín libretto **Josef Lustig**

Terezín lyrics **František Kovanic**

Musicians

**Students of the Jazz Unit,
Sydney Conservatorium of Music**

Designer **Dylan Tonkin**

PERFORMERS

Nigel Kellaway

Robert Jarman

Katia Molino

Gideon Payten-Griffiths

Yana Taylor

Prince Bettliegend (Prince Bedridden) was written by Czech-Jewish prisoners in the World War II Jewish ghetto at Terezín (in German, Theresienstadt) as a satirical fairy tale to criticize favoritism and corruption in the ghetto. Survivors preserved the songs -- Terezín-specific lyrics written to popular jazz melodies by the beloved interwar composer Jaroslav Ježek -- but recalled only fragments of the plot.

During a month-long rehearsal process at the University of Sydney we crafted a performance based on survivor testimony, clues from the lyrics, and improvisational work with our Sydney cast. Now, for the first time since 1943, the songs have been restored to their original setting as part of a musical revue. The new script, which preserves the comic tone of the original revue but supplies more historical detail, reveals the actual events the prisoners were satirising and the tragic backdrop to their comedy.

Prince Bettliegend was created by comic duo Josef Lustig and Jiří Spitz and their lyricist, František Kovanic. In Terezín slang, **bettliegend**, literally "bedridden," indicated a person who had been prescribed bed rest due to illness and did not have to work. Such an official designation could

exempt a prisoner not only from work but from outgoing transports which left Terezín periodically for 'the East' -- an unknown but greatly feared destination.

Lustig died of an illness in the ghetto at the end of January 1944. In September 1944 Spitz and Kovanic were deported to Auschwitz. Only Spitz survived.

The lyrics were translated from a typescript preserved in the Jewish Museum in Prague (obtained from survivor Josef Bor). The lyrics have also been published by Ludmila Vrkočová as an appendix to her book about the musical life of the ghetto, **Requiem for Themselves** (obtained from survivor Marta Fantlová-Neumannová). In addition to Spitz, the following survivors and scholar provided information essential to the reconstruction of the plot: Zdenka Ehrlich-Fantlová, Ludek Eliáš, Evzen Foltýn and Dr Eva Šormová.

Dr Lisa Peschel, Lead researcher

At The Edge of the World: Jewish choral music from Australia, South Africa & Finland



High Holiday greeting card from Cantor Froim Spektor
Image courtesy of Special Collections, University of Cape Town and the Spektor family.

8th August

7:30pm

Verbruggen Hall

Sydney Philharmonia Choirs' VOX ensemble

Conductor Elizabeth Scott

Soloist Iosefa Laga'aia (tenor, VOX)

Sydney Conservatorium of Music Chamber Choir

Conductor Associate Professor Neil McEwan

Luminescence Chamber Singers

Organist David Drury

Choral works by Werner Baer, Josef Gottbeter, Morris Katzin, David Nowakowsky, Simon Parmet, Moses Pergament, H.A. Peter, Froim Spektor and Georg Tintner

Organ works by Armin Freisinger, Siegfried Würzburger and Walter Wurzbürger

New compositions by Katrina Kovacs and Victoria Pham, to the poetry of Nelly Sachs.

Germany to Australia; Russia to South Africa and Finland; Austria to New Zealand. These are some of the journeys taken by Jewish composers fleeing Europe. Our concert is presented in four distinct sections, divided by organ interludes composed by Walter Wurzbürger, his father Siegfried Würzburger and Armin Freisinger. The first section features an original setting of the High Holyday **Kaddish** prayer by Morris Katzin, and two works composed in Ukraine and Southern Russia, brought to South Africa by Katzin. It concludes with the first new work in the program, Katrina Kovac's setting of Nelly Sachs' poem **Dieses Land**.

The second section consists of secular settings by Jewish composers in Scandinavia. Moses Pergament's **A vinterlid** sets a dramatic poem by the Bundist poet, Avrom Reyzen. **Undzer yidish gezang** was written in 1920 by Pergament's brother, Simon Parmet. It became the anthem of the Helsinki Jewish Choir Association, the **Judiska Sångföreningen**. H.A. Peter (Adolf Fleischner) wrote an arrangement of a traditional Carinthian folksong in 1926 in Vienna, bringing it and many other compositions to Finland in 1938.

A reflective mood suffuses the setting of **Min Hameytsar** by Froim Spektor and Josef Gottbeter, the opening work

in our third section, though the piece concludes with hope for the future. Werner Baer's peaceful Hebrew setting of **Yih'yu L'ratzon** is offered beside Theodor Schoenberger's English setting. Schoenberger was Baer's predecessor as Director of Music at Temple Emanuel in Sydney, and this is one of his only surviving works.

Our final section begins with Victoria Pham's setting of Nelly Sachs' poem **Mutterwasser**. We conclude the presentation with two of Werner Baer's most creative and fascinating compositions: an English setting of the words of Psalm VIII, and **Labrit Habeit**, a devotional poem recited during the penitential prayers of the High Holydays. **Labrit Habeit** was composed in 1991 for the Sydney Jewish Choral Society, which Baer had co-founded five years earlier.

Dr Simo Muir, Lead researcher for Parmet, Peter and Pergament

Associate Professor Stephen Muir, Lead researcher for Gottbeter, Katzin, Nowakowsky, Spektor and Freisinger

Dr Joseph Toltz, Lead researcher for Baer and Wurzbürger

Merchants of Helsinki: Yiddish Cabaret from Finland



Hanna Schlimovitch (Taini, 1911-1996), one of the actors in the Weinstein's New Year's revue, who became a well-known film star in Finland. Picture: Finnish Jewish Archives/National Archives of Finland.

9th August
7:30pm
Seymour Centre

Translation from Yiddish **Simo Muir**
Script adaptation
Joanna Weinberg, Geoff Sirmai

PERFORMERS

Joanna Weinberg
Geoff Sirmai
Doron Chester
Dani Mirels

Song arrangements and musical
direction **Kevin Hunt**

Designer **Dylan Tonkin**

Music **Harry Carlton, Georg Enders,**
Zvi Hirsch Gershoni, Fishel Singer,
Jules Sylvain, Joseph Toltz, anon.,
folk.

Musicians **Jazz Students from the**
Sydney Conservatorium of Music

Jac Weinstein's (1883-1976) **Merchants of Helsinki** from 1930 depicts with humour the economic and existential crisis in the Jewish community of Helsinki. Originally named **Revue Evening**, the show follows the tradition of annually updated New Year's revues, which had been popular already in Paris and became widespread also in Berlin in the beginning of the 20th century. Besides the effects of the economic depression, Weinstein's revue deals with other societal issues of the Jewish community, problems with maintaining traditional Jewish lifestyle and discussion about the future prospects of the younger generation.

Weinstein's revue shows the community as a vital and modern Jewish society. The Jewish merchants in Helsinki were concentrated in the garment industry and they were generally pioneering in the retail of low-price readymade clothes. The Jewish clothing shops and wholesale firms were a visible part of the urban landscape of Helsinki. The one-sidedness of the Jewish commerce led to conflicts with Finnish merchants and friction in the community itself. Jewish merchants were the subject of mockery in caricatures and frequently criticized in newspaper articles. The

alluded ill-business of moral Jewish merchants and the deceitfulness associated with the clothing trade is one of the central themes in Weinstein's revue.

The revue follows closely the pattern of programs employed for instance at the Bunttes Theater in Berlin, where the first part of the evening was devoted to songs, the rest including sketches and longer pieces. Similarly Weinstein's revue starts with seven couplets, the melodies ranging from Yiddish operetta to foxtrot. After a pause follows a one-act comedy called the **The Broken Mirror (Der tsubrokhener shpigl)**, set in a house of a nouveau riche clothing merchant.

The manuscript of the revue came to light in 2005 during an inventory of forgotten archival material found in the heart of the former Jewish clothing business district in Helsinki.

Dr **Simo Muir**, Lead researcher

Closing Night Finale: Goldner String Quartet

Vignettes and Masterpieces - Jewish composers and the string quartet



Photo of Wilhelm Grosz by Helmut Newton, courtesy Wurzburger family.

12th August
7:30pm

Verbruggen Hall

Goldner String Quartet

Dene Olding, violin

Dimity Hall, violin

Irina Morozova, viola

Julian Smiles, cello

Hans Krása

Theme and Variations

Wilhelm Grosz

Intermezzo from String Quartet

Walter Wurzburger

Andante from String Quartet No 2
in A minor

Samuel Alman

Adagio sostenuto and Andante
scherzando from Ebraica Quartet

Mieczysław Weinberg

Quartet No 8, Op. 66

Felix Mendelssohn

String Quartet No. 2 in A minor, Op. 13

Our Festival closes with the renowned Goldner String Quartet. Celebrating their 22nd season in 2017, the Goldner String Quartet is recognised as an Australian ensemble of international significance. The ensemble is named after the Jewish refugee violinist, Richard Goldner, who founded Musica Viva Australia on 8 December 1945 at Verbruggen Hall. Initially established as a chamber orchestra modelled on the ensemble of his mentor, Simon Pullman, **Richard Goldner's Sydney Musica Viva** was named after Hermann Scherchen, who had conducted a Musica Viva orchestra in Vienna. Goldner's ensemble eventually stabilised with five players, and the group undertook an extensive touring schedule until 1951. In 1953 the organisation was restructured as a concert agency, with Goldner as music director until 1969.

The Goldner String Quartet will perform two master compositions: Mendelssohn's A minor quartet Op. 13, and the Australian premiere of Mieczysław Weinberg's 8th string quartet, Op. 66. Felix Mendelssohn's second string quartet was written at the age of 18. Only months after the death of Beethoven, the composer was significantly influenced by Beethoven's late string quartets and their exploration of cyclic formal

organisation. Weinberg's 8th string quartet was composed in 1959, and dedicated to the Borodin Quartet. It is one of his most Klezmer-inflected string quartets, and consequently one of his most accessible works. Only in the past fifteen years have his works been featured regularly in concert halls. This is the Australian premiere of this extraordinary work.

The Goldner String Quartet will also present vignettes from lesser known composers. Wilhelm Grosz's String Quartet Op.2 was thought lost until recently located in an obscure library collection. Samuel Alman wrote two works for strings: Three Pieces (**Prelude; Innocence; Lullaby**), and the Debussy-inspired **Ebraica** quartet—heard this evening. The quartet will also play a movement from Walter Wurzburger's second quartet, composed during his studies at Melbourne University. The concert will open with Hans Krása's charming **Theme and Variations**, a work reflecting his studies with Albert Roussel, and his affinity with the composers known as Les Six.

Dr Joseph Toltz, Lead researcher for Grosz and Wurzburger

Associate Professor Stephen Muir,
Lead researcher for Alman

Lunchbreak free concert series

Out of the Shadows is proud to present four free lunchbreak concerts as part of the festival. Each concert commences at 12:30pm sharp, Verbruggen Hall, Sydney Conservatorium of Music.

Monday 7th August: The Power of Two

Ole Bøhn, violin
Daniel Herscovitch, piano

Works by Wilhelm Grosz, Arnold Schoenberg, Simon Pergament-Parmet and Moses Pergament

Lead researcher for Grosz:
Dr Joseph Toltz

Lead researcher for Parmet and Pergament: Dr Simo Muir

Wednesday 9th August: The Power of Breath

Sydney Symphony Fellows, directed by Roger Benedict

Works by Werner Baer, George Dreyfus, Walter Wurzbürger

New Compositions by Daniel Biederman and Solomon Frank

Lead researcher: Dr Joseph Toltz

Tuesday 8th August: The Power of Song

Deborah de Graaff, clarinet
Tonya Lemoh, piano
Narelle Yeo, mezzo-soprano

Works by Werner Baer, George Dreyfus, George Pikler, Georg Tintner, Walter Wurzbürger

Lead researcher: Dr Joseph Toltz

Special guest speaker: Rachel Valler OAM

Thursday 10th August: The Power of Three

Benjamin Adler, violin
Noam Jaffe, violin
Charlotte Fetherston, viola
Joseph Eisinger, cello

Works by Boas Bischofswerder, Gideon Klein, Georg Tintner, Walter Wurzbürger

Lead researcher for Bischofswerder, Tintner and Wurzbürger: Dr Joseph Toltz

Lead researcher for Klein: Dr David Fligg

Lunchbreak Concert 1:

The Power of Two - Piano & violin duos
from Jewish composers

Ole Bøhn, violin
Daniel Herscovitch, piano

Arnold Schoenberg
Fantasy for violin with piano
accompaniment, Op. 47

Arnold Schoenberg's *Fantasy for violin with piano accompaniment* is the last instrumental work composed by the great Austrian exile, two years before his death in Los Angeles. Conceived initially as a solo violin line, all the piano parts were interpolated afterwards by the composer in a serial tone-row method. The work is suffused with pointillist moments reminiscent of his pupil Webern, and significant points of silence as well as moments of surprising lyric beauty.

Wilhelm Grosz
Jazzband for violin and piano

Born in 1894 into a middle-class Jewish Viennese family, Grosz studied piano, composition and musicology. In 1923 he completed *Jazzband for violin and piano*, the first jazz-inspired setting of music for the concert hall by an Austrian composer. The work is a pyrotechnical display of rhythmic complexity and development, with a strong element of whimsy and playfulness.

Simon Pergament-Parmet
10 Mazurkas for Piano, Op. 3
(Mazurkas 1-5)

Moses Pergament's younger brother Simon (later taking the name Parmet) was a piano prodigy, studying under Alexander Glazunov at the St. Petersburg Conservatory in 1915. During that time he composed ten mazurkas for piano, dedicating them to his sister Gulle Pergament. His studies were interrupted by the Russian Revolution and after returning to Finland he continued his studies in Berlin with his elder brother. Parmet made a career as a conductor in Finland, Germany, Sweden and the USA.

Moses Pergament
Violin Sonata

Born in Helsinki, Moses Pergament was best known in Stockholm as a music critic, but he also composed, conducted and wrote books. His *Violin Sonata* was begun in 1918 in Stockholm and completed in Paris two years later. Poorly received in its first performance in 1926, it has only reemerged to the listening public in the past 20 years. Pergament aspired to fuse Nordic and Jewish themes in his works; the Sonata also displays French influences in the final movement.

Picture of Moses Pergament. Courtesy of Finnish Jewish Archives/National Archives of Finland.

Lunchbreak Concert 2:

The Power of Song - Music for voice, clarinet and piano from Jewish refugees

Georg Tintner began composing at a young age. *Frühling* was composed in the summer of 1936, at the age of 19. He wrote the work at Hinterbichl, the retreat of the Vienna Boys' Choir and its alumni. Those who know Richard Strauss's *Four Last Songs* will recognise the text by Hermann Hesse, though Strauss's song was written 12 years later. Tintner considered this to be one of his very best song settings.

Walter Wurzburger's *Vereinsamt* was composed during his detention in the Tatura internment camp, in 1941. Wurzburger set the poem by Nietszsche, having been given the text by his close friend Uwe Radok. The language speaks of the despair felt by the German-Jewish and Austrian-Jewish internees, as they languished in the Australian bush, far from loved ones, unjustly imprisoned.

Werner Baer's songs show his abundant facility for melody and wit, perhaps learned as one of the head pianists for the Kleinkunst Theater (cabaret) in the Berliner Jüdischer Kulturbund. Baer's true musical love was serious opera (he was a founding and Honorary life member of the Wagner Society in Sydney), yet his songs rarely reflect this aesthetic.

George Pikler studied at the Budapest Conservatorium with Béla Bartók and Zoltán Kodály. He had an exceptional talent for sight-reading and transposition. After a tour of Surabaya in 1936, he settled in Java. During the war, Pikler, his brothers and their children were interned for three years. Pikler's ability to transcribe Japanese songs helped with preserving the camp orchestra and provided extra rations, which were shared with other prisoners. Upon arrival in Australia, George Pikler broadcast with the Continental Players on ABC radio, and was also choirmaster and organist at Temple Emanuel. He was in high demand as a band leader and arranger. His compositional voice is tonal, popular and accessible, and reflects an interest in Hungarian, Jewish and Roma traditional music as well as jazz and dance forms.

Picture of George Pikler. Courtesy of Pikler family

Lunchbreak Concert 3:

The Power of Breath - Wind & percussion music from Jewish composers

Directed by Roger Benedict, the SSO Fellows present a concert of wind and percussion music composed in Australia by German-Jewish composers, and two new compositions commissioned by **Out of the Shadows**. Walter Wurzburger's Wind Quintet was written in 1946, while the composer was completing his music degree at the Melba Conservatorium of Music. Ten years later, the composer George Dreyfus completed his first major composition while a scholarship student at the Imperial Academy in Vienna. Werner Baer's **Three Short Sketches** were composed during his time as NSW supervisor of music at the ABC.

Daniel Biederman writes the following about The Last Renaissance Man: POW Years 1941-1945:

Christmas, 1941. Defeated, humiliated and afraid, Dr Solomon Bard was marched to a Japanese prison. During the following years, his music became both salvation and subversion. **POW Years** explores the darkest period in the remarkable 98-year life of Dr Bard. This live documentary is a quadrophonic experience mixing the sounds of history with live musicians and original composition, featuring a reconstructed POW oil drum cello. **POW Years** is part of a major work

composed by Daniel Biederman, current PhD student at the Sydney Conservatorium of Music.

Solomon Frank writes the following about Peripherals:

This work references three instruments that belonged to my relatives; a chromatic harmonica (belonging to my grandfather), a violin (belonging to my great uncle), and a wooden recorder that also belonged to my grandfather. Both my paternal grandparents fled Jewish persecution in Germany before the Second World War. These objects as well as many other objects remain the most physical remnant of my family history. By studying and exploring these instruments, I capture an essence of past identities; ghosts embedded in the objects. The electronic component of the work explores obscure portions of the objects' sounds, the upper partials or the breathy middle beneath the fundamental. I have sonically stripped back the objects, revealing an essential essence. The live instruments introduce ideas that are ghosted in the inanimate tape part; there exists an interplay between the two, a gestural ghosting perhaps reminiscent of the sentimental traces left behind by objects.

Lunchbreak Concert 4: The Power of Three - String trios from Jewish composers

Profound and deeply moving, recent graduates and current students of the Sydney Conservatorium perform a concert of string music composed in extremis.

Georg Tintner's **Fugal Moods** began its genesis during the composer's sojourn in London as a refugee in 1939. The first movement of this work began as a three-part fugue in C minor for piano, later entitled **Grief**. The second fugue, composed in Auckland was entitled **Joy**. The third and fourth movements, **Doubt** and **Cheerful Summary** complete the set.

Cantor Boas Bischofswerder arrived in London with his family in 1935 from Berlin and took a post at the Great Gardens St Synagogue. His arrest and deportation in June 1940 was a terrible shock, and his son Felix voluntarily accompanied him on the HMT Dunera. Conditions on the ship were appalling, with Jewish 'enemy aliens' persecuted by the British soldiers. **Phantasia Judaica** is the only composition written on that journey - originally set for cantor and three-part choir, the words are lost. This arrangement attempts to reconstruct the work in string format.

Walter Wurzburger found his voice as a composer in the Tatura camp. This string trio for two violins and

cello is his earliest experimental work, demonstrating the composer's interest in neo-classical forms, jazz and a distinct love of Bach as evidenced in the third movement. A particular melody in this work returns in later organ settings by the composer, dedicated to his friend (and fellow internee in Tatura), the scientist Uwe Radok.

Gideon Klein's **String Trio** was written in the Terezín Ghetto in August 1944. It was less than 10 days before the composer, one of the most prominent artistic voices of Terezín would be deported to Auschwitz. The work has a melancholy interiority and profound maturity, indicative of the composer's personality. Klein was one of the most beloved performers and personalities in the ghetto, and was a regular pianist for almost all major productions. He was murdered in Fürstengrube labour camp on the same day that Auschwitz was liberated.

Out of the Shadows is deeply grateful to Peter Weiss AO, for his sponsorship of this concert.

Festival Curator Essay

Welcome to **Out of the Shadows: rediscovering Jewish music and theatre**, the fourth of five performance festivals held around the world. The festivals are part of a large research project called **Performing the Jewish Archive**, funded by the British Arts & Humanities Research Council. Eleven academics around the world are investigating Jewish cultural artefacts that have been archived – in large, secure repositories, in public records, in private family collections, and even in their most ephemeral form: the memories of witnesses to those cultures. Although we come from many different disciplines, our project focusses on the displacement of Jewish artists in the 20th century, and the art that accompanied them during these experiences. We study a refugee minority population and their artistic responses created prior to displacement, during flight, in internment and for the fortunate few, in the safety of new lands.

Three imperatives guide the choice of material for the Sydney festival. The first is to explore neglected material, bring it out of archives, and interrogate it through performance. Lisa Peschel's research project **Prince Bettliegend** is based on a cabaret-style revue written and performed in the Terezín Ghetto. The music of the

revue comes from beloved popular works composed pre-war by Jaroslav Ježek, music director of the Liberated Theatre in Prague. Before I met Lisa, I was made aware of this revue through my friend Jerry Rind. He taught me a song from the cabaret, which he had witnessed in the ghetto. In Gleiwitz (an Auschwitz satellite camp), Jerry shared a space with one of the Terezín cabaret performers, Jiří Spitz. He told me that after the war, he and Spitz planned to perform the cabaret in Prague, but there was little interest expressed from fellow survivors. The Sydney production is supplemented by testimonies of survivor witnesses to the production, collected by Lisa Peschel. The result is not a reconstruction: it is a funny, poignant, moving and devastating commentary. Archival works provoke us even in their most fragmentary forms.

“Archival works provoke us even in their most fragmentary forms”

For three years I have been working with the family of Wilhelm Grosz, careful custodians of composer's archive for 78 years. Grosz's works

traverse aesthetic shifts in Vienna and Berlin of the 1920s and 30s. His early works exhibit vast Mahlerian tonal complexity, but Grosz abandoned this in favour of jazz and cabaret forms, ending up as a successful song-writer bound for a career in Hollywood. The combination of loss of publisher (after the aryanisation of Universal Music) and a tragic premature death in 1939 left his work stranded. Through the good word of Michael Haas, I was introduced to Grosz's granddaughter Jean, who has trusted me with editing and performing this fragile material. This festival presents two of Grosz's works: **Red-Riding-Hood**, performed for the first time in 37 years, and the **Intermezzo** of his early String Quartet, receiving its first known performance after discovery in an obscure European library late last year.

The second imperative is to present works that resonate across borders. Some archived works are familiar enough in character that they transcend national boundaries. Such is the case with Simo Muir's research project **Merchants of Helsinki**. Found during an inventory of the Finnish Jewish community archives, this 1930 New Year's Revue expresses tales of social anxiety that would be familiar to Jews of Depression-era Australia, with a resolutely self-deprecating

humour recalling the work of Roy Rene. Bringing this to realisation are some of the most exceptional acting talents in Sydney's Jewish community.

The liturgical choral works that Stephen Muir discovered in private archives in Cape Town also transcend national boundaries in their use of traditional Eastern European Jewish prayer modes, familiar to Orthodox Ashkenaz Jews everywhere. Within these works, however, there are unique compositional characteristics that revealing fascinating voices previously thought lost in the devastation of Eastern Europe's Jewish culture.

The third imperative is to tell the stories of Jewish involvement in music in Australia. Growing up in Jewish Sydney in the 1970s, I was surrounded by Central European refugees. In 1933 they arrived in assimilationist, British-focussed Australia, a culture not welcoming of difference. Prior to the war, there was scant opportunity for Jewish musicians to work in their trained fields, with a ban securely in place by the Musicians' Union on foreign performers. Despite the hurdles, obstructions and obfuscations set up by indifferent and even hostile officials, 9,000 Jewish refugees

managed to make it to Australia during the decade 1933-1943. Included in this number were over 2,000 German and Austrian citizens of Jewish origin who had fled to Great Britain or Singapore before 1939. In a decree eerily reminiscent of earlier convict transports, Winston Churchill declared these refugees 'hostile enemy aliens'. They were packed off in 1940, bound for Australia on the HMT Dunera (where they were mistreated on board) and the Queen Mary, and dumped in isolated detention centres in Hay and Tatura. By 1942, the idiocy of this policy was recognized, and the men, women and children released. Many were keen to join the war effort, and so the Eighth Australian Employment Company was formed, an unarmed military unit with a higher proportion of musicians than any other in the Australian forces. Although many of the "Dunera Boys" returned to the UK (with some going to the US and a few returning to continental Europe), a large proportion stayed in Australia, where they contributed in profoundly significant ways to cultural and social life.

Holocaust survivors arriving after the war encountered suspicion and a resolute dismissal of the traumas endured, told at the docks to 'forget

the past' and 'leave their troubles in Europe'. Australia seems to be remarkably adept when it comes to cultural amnesia. Even in 1947, well after the horrors of the Nazi camps had been revealed to the world, stories in major Australian newspapers inflated the numbers of Jewish arrivals, deriding the Jewish refugees from Shanghai for carrying "thousands of pounds' worth of personal belongings, including jewels, furs, and expensive cameras". Combined with this overt low-level Antisemitism was the imperative to 'blend in', made clear to every 'new Australian'. In this environment, could imported cultural sensibility survive, let alone blossom?

Culture has a habit of manifesting its own identity despite stricture and convention. Post-war musical tastes expanded as audience demographics broadened, with many thirsting for familiar sounds of the musical canon. New compositions were written by eager European-born composers, with varying degrees of success. Werner Baer, George Dreyfus, Marcel Lorber, George Pikler, Georg Tintner, Felix Werder, Walter Wurzburger – all continued to write during the war and afterwards. I knew some of these names from my youth, but not all, and for many years I wondered

Out of the Shadows Free Lecture Series Singing and Laughing Against Fascism: Lost and Found Soviet Yiddish Songs of World War II

where their music had gone. Why did it disappear from Australian cultural awareness? I had never even heard of Wurzbürger or Lorber. In some instances, works were dismissed as too radical, too atonal to pass muster in Australian concert halls. In other cases, they were dismissed as old-fashioned and Eurocentric. I also suspect that much of this music at the time was classified as cosmopolitan during a period where the establishment of a national identity became a cultural imperative, and anything that smacked of an international sensibility was viewed as suspiciously close to Communism. Our festival welcomes these works from the archives, together with stories of their creators.

I am particularly proud to present new works by Sydney Conservatorium composers, who have responded to the material we are exploring in the festival, and wish to thank Damien Ricketson in particular for his enthusiastic endorsement of this project. We are presenting four free lunchbreak concerts, as well as two exceptional international scholars who will give guest keynote lectures. We hope that you will attend many of these events.

As I mentioned at the outset of this essay, our project studies a refugee

minority population and their artistic responses during various states of displacement. It is especially meaningful for us to have Chryssy Tintner, daughter of Georg, to direct Weill and Brecht's *Seven Deadly Sins* for our opening night gala. Her vision of the work as a narrative of exile and refuge encapsulates one of the crucial messages of our festival: that during displacement, exile and detention, artists continued to create and use their work to testify about their experiences.

The paucity of compassion expressed in the Australian polity with regard to refugees today is nothing new in our history. The refugee crisis facing the world at present is of the same magnitude as that of post-war Europe. The works in our festival attest to the creativity, dignity, honesty and circumspection that refugee artists expressed in the face of indifference and closed doors in the 1930s and 1940s. I hope our works initiate conversations about ethics and human rights, and the power of culture to testify with dignity and courage.

Dr Joseph Toltz, Research Fellow, Sydney Conservatorium of Music Co-Investigator, Performing the Jewish Archive

Dr Anna Shternshis, Al & Malka Green Associate Professor of Yiddish Studies and Director of the Anne Tanenbaum Centre for Jewish Studies at the University of Toronto.

Sponsored by the School of Languages and Cultures and the Faculty of Arts & Social Sciences, The University of Sydney.

In the late 1990s, in the manuscript department of the Ukrainian National Library, archivists found a number of boxes containing hand-written Yiddish documents dating back to 1941–1947. The pages contained thousands of songs written by Yiddish-speaking Jews in Ukraine during World War II. Leading Soviet Jewish scholars including the legendary Moisei Beregovsky had archived music by Jewish refugees, Jewish soldiers in the Red Army and Holocaust survivors, who had defied Hitler in song. Stalin's authorities arrested Beregovsky and his colleagues in 1950, and the documents were sealed. Scholars had believed them destroyed forever.

Studying these songs changes the way we understood the history of the Holocaust, especially how Jews in Europe made sense of war, violence and the destruction of their communities. Some ridiculed Hitler

and fascism; others mourned victims, and all called for the ultimate revenge against fascism. Accompanied by a media presentation created together with the artist Psoy Korolenko, the lecture will give voices to amateur singers who sang in the face of the unthinkable violence and injustice, and to scholars who risked their lives and careers collecting these songs during the war.

Biography

Anna Shternshis is is author of *Soviet and Kosher: Jewish Popular Culture in the Soviet Union, 1923–1939* (2006) and *When Sonia Met Boris: An Oral History of Jewish Life under Stalin* (2017). She has written over 20 articles on the Soviet Jews during World War II, Russian Jewish culture and post-Soviet Jewish diaspora. Together with David Shneer, Shternshis co-edits *East European Jewish Affairs*, the leading journal in the field of East European Jewish Studies.

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**Wednesday 9th August
5:00pm**

University of Sydney Main Campus,
Quadrangle, History Room S223

Out of the Shadows Free Lecture Series The Alfred Hook Lecture: Testimony, Facticity, and Musical Truth-Telling

Dr Brigid Cohen, Assistant Professor of Music, New York University.

Sponsored by the Sydney Conservatorium of Music, the University of Sydney, as part of the Alfred Hook lecture series, made possible by funding from a generous bequest from Doreen Robson.

The central paradox of Holocaust testimony lies in the impossibility of any full narration of genocide, because, as Primo Levi wrote, those who did “touch bottom ... have not returned to tell about it.” Genocide operates through the systematic destruction of its witnesses. By excluding its victims from the dignity of community, citizenship, and law, it also seeks to extinguish the memory of their very existence. In Nazism, this destruction of public space and memory worked in tandem with the erection of an ideology that “denied the importance of facts in general,” as Hannah Arendt put it, setting the foundation for generations of Holocaust denialism.

Framed as an open-ended inquiry, this talk ranges across repertoires and performances of works by Jewish composers and musicians in refugee flight and in the concentration camps, bringing them into dialogue with philosophical interventions that

address questions of responsibility, reality, facticity, and truth-telling in the wake of genocide.

Biography

Brigid Cohen's research centers on twentieth-century avant-gardes, migration and diaspora, and intersections of music, the visual arts, and literature. Her book **Stefan Wolpe and the Avant-Garde Diaspora (2012)** won the Lewis Lockwood Award from the American Musicological Society. She is currently writing **Musical Migration and the Global City: New York, 1947-1965**. Her research appears in such journals as *Musical Quarterly*, *Journal of the Royal Musical Association*, and *Journal of the American Musicological Society*. It has been supported by the National Endowment for the Humanities, the American Academy in Berlin, and the Andrew W. Mellon Foundation.

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**Thursday 10th August
5:30 PM**
Recital Hall East, Sydney
Conservatorium of Music

Artist & Company Bios



Roger Benedict (Conductor, Seven Deadly Sins) is Artistic Director of the Sydney Symphony Fellowship Program. A frequent guest conductor with major Australian orchestras, including the Sydney Symphony and Adelaide Symphony, he also works with the emerging artists of the Australian Youth Orchestra and National Youth Orchestra (UK). He is a Senior Lecturer at the Sydney Conservatorium.



Christopher Harley is a playwright, director and composer. His most recent plays are *Blood Bank* (Ensemble Theatre, 2015) and *Remembering Pirates* (Darlinghurst Theatre Company, 2016). Other works include *Birdcage* (ATYP, 2013) and *Tortoise* (Griffin Theatre (Festival of New Writing), 2013). His directing credits include *Colour/Feel*, *The Space Between* and *The Cog In The Machine*. As a writer/composer, Christopher's musical theatre works include *Peter Pan* and *In a Pink Tutu* (NIDA).



Ian Maxwell (Director, Prince Bettliegend) trained as director at the Victorian College Arts before turning to academia. He is now an Associate Professor in the Department of Theatre and Performance Studies at the University of Sydney, and has wondered for several years what it would take to get himself back into making theatre. Apparently the answer was *Prince Bettliegend*.



Chryssy Tintner (Director, Seven Deadly Sins) acted in a professional Weill/Brecht production of “*The Rise and Fall of the City of Mahagonny*”, aged fourteen. Currently she is a theatre and film director who trained at the University of Sydney and at USC in Los Angeles. She has worked internationally, and as the child of a Jewish émigré, Chryssy feels connected to “*Seven Deadly Sins*”. It is her first ballet chanté.



The Goldner String Quartet

Celebrating their 22nd season in 2017, the Goldner String Quartet is recognised as an Australian ensemble of international significance. Named after the Jewish refugee violist Richard Goldner (founder of Musica Viva Australia), the musicians are all members of the Australia Ensemble@UNSW. Since their Wigmore Hall debut in 1997, the Quartet has performed at

many prestigious venues and festivals around the world. They are regular performers at Australasia's leading music festivals (Huntington Estate, Musica Viva, NZ's Adam Chamber Music). They have released critically acclaimed recordings on Hyperion, Tall Poppies, Naxos and ABC Classics and regularly perform newly commissioned works by Australia's leading composers.



Luminescence Chamber Singers

Luminescence Chamber Singers is a virtuosic chamber music ensemble comprised of eight young vocalists. Since the ensemble's earliest iteration in 2013, Luminescence has gained a reputation for presenting exciting and excellent singing. The Chamber Singers represent an intersection between long traditions of choral singing and chamber music. Artistic direction of the ensemble is shared between the singers, and they

usually perform unconducted. In addition to being both soloists and choristers, many Luminescence artists are also conductors, composers, instrumentalists and teachers. The Luminescence Chamber Singers performs a wide range of repertoire from the Renaissance to the 21st century, and frequently premieres new music by young Australian composers, including composers from within their own ranks.



Sydney Conservatorium of Music Chamber Choir

The Sydney Conservatorium of Music Chamber Choir is a group of singers selected by audition from the Conservatorium and main campus students. It has toured within Australia, England, France, the United States, Austria, Germany, Hungary, Canada and New Zealand. The Chamber Choir's extensive repertoire includes works

ranging from Gregorian chant through the Renaissance to Classical and Romantic periods, with emphasis on historic performance practice, to contemporary Australian compositions. Tour highlights include participating in the inaugural New Zealand Choral Foundation Conference of the International Society of Music Education in Europe on tour sponsored by the Australian Government.



Sydney Children's Choir

Gondwana Choirs comprises the most accomplished choral groups of young people in Australia. The organisation is now synonymous with performance excellence and has a well-deserved reputation for the highest standards of young people's choral music in Australia and internationally. When Lyn Williams OAM created the Sydney Children's Choir in 1989, she wanted audiences to experience the unique and captivating

sound of a well-trained children's choir. Since then, the organisation has grown to include Sydney Children's Choir, Gondwana National Choirs and Gondwana Indigenous Children's Choir, captivating audiences across Australia and the world. The choir you will hear performing **Red-Riding-Hood** is drawn from the Junior Performing Choir, an ensemble of upper primary and lower secondary children who exhibit advanced choral skills.



Sydney Symphony Orchestra Fellows

The Sydney Symphony Orchestra Fellowship is recognised as one of the world's leading orchestral training programs. Each year, exceptional young musicians are selected through a national audition process to participate in the intensive, year-long program. During this time, they are immersed in the world of the Sydney Symphony Orchestra, to learn from those who are already making their living as professional orchestral musicians. Under

the guidance of SSO Principal Viola and Fellowship Artistic Director Roger Benedict, the Fellows are provided with the training and experience they need to secure full-time positions in professional orchestras. This training includes rehearsing and performing with the orchestra, receiving coaching from touring international artists in masterclasses, and performing extensive chamber music series together. The Fellowship has doubled in size in recent years and in 2017 we welcome 14 Fellows on strings, winds, brass and percussion.



VOX

VOX, Sydney Philharmonia's choir specifically designed for singers aged 18-30, brings together the talents of Sydney's young choristers, under the leadership of Elizabeth Scott. At the helm since 2008, Elizabeth brings her experience as Music Performance Projects Officer for The Arts Unit and conductor of the NSW Public School Singers and the Schools Spectacular, to the fore in her work with VOX. Encouraging aspiring choristers

to explore their full potential the choir, under her leadership, delivers a vocal prowess that is both exciting and inspiring. Performing programs of classical, popular, and contemporary works, VOX's repertoire is the most innovative, experimental, and modern of all our choirs. The 2017 program will see them undertake the music of Northern Europe as they perform Nordic Songs, a bracing a luminous repertoire that highlights the virtuosity of this young choir.

Inspired by the Archive: New works by Sydney Conservatorium composers



Daniel Biederman
The Last Renaissance Man: POW Years 1941-1945

Composing, performing and teaching have been Dan's foundation since emigrating from America to Australia in 2006. Dan is currently working on his PhD in music composition at the Sydney Conservatorium. His thesis focuses on multimodal forms of artistic communication. Live musicians, electronics, surround sound, lighting and video come together in Dan's doctoral output, titled: **The Last Renaissance Man, a Live Documentary**. The spectrum of Dan's career includes everything from master classes in London with conductor Benjamin Zander to jamming with members of the Grateful Dead in Phoenix, Arizona.

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For notes on the composition, please see page 21



Solomon Frank
Peripherals

Solomon is in his third year of composition at the Sydney Conservatorium of Music. Solomon was the 2015 Fine Music Young Composer award winner with his orchestral piece Spectre. In 2016 he was awarded the Frank Hutchens Scholarship for Composition, and was a selected participant for the Ku-ring-gai Philharmonic Orchestra composer development program. His work Dimmer was performed by the Sydney University Wind Orchestra as part of their Vivid Music Program. Solomon is the facilitator, clarinetist and founder of the Sydney Composers' Ensemble, a free improv and new music group. Grateful Dead in Phoenix, Arizona.

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For notes on the composition, please see page 21



Katrina Kovacs

Katrina Kovacs is currently in her third year studying a Bachelor of Music Composition at the Sydney Conservatorium of Music. She began composing during her early adolescence, focusing on writing scores for film clips and the arrangement of popular music to now focusing on instrumental ensemble and electroacoustic works such as Passages for four cellos, Glass an ensemble for four hands, voice and violin and Subtilis Ignis, a fiery surround sound sonic experience. She is currently working on compositions for short films and looks forward to composing many more choral works in the future.

Compositional Note:

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Dieses Land
 (Poetry by Nelly Sachs)

Nelly Sach's poem **Dieses Land** was the catalyst to my exploration of modal choral writing. Featuring the combination of four part writing as well as solo passages, **Dieses Land** explores the variation of texture and movement as it works in tandem with the rich text. As the debut of my first choral piece, I am proud to have composed a work which holds such profound historical significance.



Victoria Pham

Victoria Pham is an emerging composer based in Sydney, Australia. She studied composition at the Sydney Conservatorium of Music under the tutelage of Carl Vine AO, Gerard Brophy and Sandy Evans. She is currently completing her studies in archaeology at the University of Sydney. Aside from being commissioned works for choir, film, and chamber ensemble, she is currently one half of the experimental sound art duo Sonant Bodies composing for VIVID festival 2016, Sydney Fringe Festival 2017, TINA 2017 and have been commissioned an exhibition series for Maitland Regional Art Gallery in 2018.

Compositional Note:

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Mutterwasser
 (Poetry by Nelly Sachs)

Out of all the poems in Nelly Sachs' anthology, **Mutterwasser (Vorspruch zu Abram in Satz)** with its evocative imagery and melancholy yet spiritual rhythm was immediately musical to me. Aside from being a composer, I am a student of archeology and art history. The integration of ancient texts, Sachs' words conjured images of revelation, diaspora, exile whilst painting colours of nostalgia and rejuvenation. The complexity of her poetry offered me the opportunity to explore my love of the human voice. Hopefully the clarity of her ideas and her voice can be heard throughout my musical interpretation of **Mutterwasser**.



Aidan Rosa

Aidan Charles Rosa is a Sydney-based composer and is currently undertaking a Master of Music degree at the Sydney Conservatorium of Music with a focus on music as geometry. In 2015, he was the recipient of the Horace Keats Memorial Award for composition.

Compositional Note:

—
Schuld-Kain
 (arrangement of Marcel Lorber)

Expanding a piece so idiomatically written for piano requires a bit more of an imaginative approach rather than simply orchestrating note-for-note. Schuld-Kain has a lot of interesting musical features and so I've found it to be an immensely rewarding challenge to orchestrate the piece.

Permission for this arrangement kindly granted by Neil K Davey, trustee of the Estate of Marcel Lorber.

The arrangement of **Schuld-Kain** was made possible by access to Marcel Lorber's piano score, courtesy Bodenwieser Collection, National Library of Australia.



Ian Whitney

Ian Whitney studied at the Queensland Conservatorium with Gerard Brophy and Stephen Leek and was awarded the Australian Youth Orchestra/National Institute of Dramatic Art Fellowship for theatre music. He subsequently worked for five years in the Cultural Affairs section of the Embassy of Australia, Washington DC. His work has been performed by PLEXUS, Highly Strung and the Seven Harp Ensemble and for the Tasmanian Symphony Orchestra's education and outreach programs. Ian is currently undertaking candidacy for a Doctor of Musical Arts at the Sydney Conservatorium of Music, under the supervision of Carl Vine AO and Associate Professor Michael Halliwell.

Compositional Note:

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Dance of the Poor from The Dybbuk
 (arrangement of Simon Parmet)

The surviving piano score for **Dance of the Poor** from **The Dybbuk** was composed by Simon Parmet for the 1934 performance of S. An-Sky's play in Helsinki. The score provides few interpretative indications - details on instrumentation, tempo or dynamic are missing or irregular. This allowed a considerable degree of choice in arranging the work, for which I'm grateful to Simo Muir for his research on Parmet's style.

Permission for this arrangement kindly granted by Henry Spevak and the heirs of Simon Parmet (USA)

Performing the Jewish Archive Team Biographies



Principal Investigator

Dr **Stephen Muir** is a Associate Professor in Music at the University of Leeds, and Principal Investigator for the Performing the Jewish Archive project. He has worked as a professional percussionist, conductor, and tenor soloist throughout the UK, and is Assistant Director of the Clothworkers Consort of Leeds. His research focuses on Jewish liturgical music, particularly in South Africa and Russia. Recently he directed the Clothworkers Consort in performances at London's Wigmore Hall for BBC Radio 3, and at the national Holocaust Memorial Day Commemoration in Westminster, London.



Sydney Festival Director and Curator

Dr **Joseph Toltz** is a Research Fellow at the Sydney Conservatorium of Music, The University of Sydney. His area of expertise is the nexus between music and memory in Jewish Holocaust survivors. A former fellow at the United States Holocaust Memorial Museum, he is working with the Cummings Center for the History of Psychology (University of Akron) on a project involving 1946 field recordings of David Boder with survivors, co-authoring a book with Dr Anna Boucher on the first published collection of Holocaust songs, editing works and working with the family archive of the composer Wilhelm Grosz, and preparing a study on oral history interviews of Terezin survivors (collected by Professor David Bloch).



Alexandru Bar is one of the PhD students funded by the AHRC project 'Performing the Jewish Archive'. His research interests include Romanian-Jews in avant-garde movements, Romanian-Jewish history and culture in the nineteenth and twentieth centuries and Jewish identity in the context of the politics of national unification in Greater Romania. He is supervised by co-investigator Dr Helen Finch.



Dr **Nick Barraclough** is a co-investigator on the Performing the Jewish Archive project and a Senior Lecturer in Psychology at the University of York. He investigates how audience members respond to different performances. This research includes conducting experiments using machine learning algorithms to process facial expression information, and administering questionnaires and psychological tests. Nick graduated from the University of Edinburgh with a BSc in Neuroscience and later received his PhD from the University of Nottingham.



Libby Clark is the project manager for Performing the Jewish Archive project. She works alongside the research team and is responsible for overall planning and oversight of the project and its day-to-day management. She manages the logistical coordination of the project, including educational projects and international performance festivals and is responsible for coordinating a programme of project evaluation.



Dr **Helen Finch** is Director of Student Education for the School of Languages, Cultures and Societies at the University of Leeds and a co-investigator on the Performing the Jewish Archive project. She is currently working on a book project entitled Holocaust Literature in German: Canon, Witness, Remediation and is also a co-investigator on a series of projects linking researchers in the UK and South Africa working on trauma, reconciliation and reparation in the aftermath of German Nazism and Afrikaner nationalism.



Dr **Teryl Dobbs** is an associate professor and Chair, Music Education, in the School of Music and Department of Curriculum and Instruction at the University of Wisconsin-Madison. She is an affiliate of the Mosse-Weinstein Center for Jewish Studies, the Arts Institute, and the Disability Studies Initiative. She presents her research nationally and internationally and publishes in journals that include the Philosophy of Music Education Review and The Bulletin of the Council for Research in Music Education.



Stefan Fairlamb has just completed his first short film as director and his first feature film as director is currently in post-production. Stefan began his career as an editor and has worked on award-winning short films, features and documentaries which have screened at major film festivals. He also currently works as a Film/Photography Instructor at Leeds University and is part of the Film Crew on **Performing The Jewish Archive**



Dr **David Fligg** is Project Consultant for Performing the Jewish Archive. His main research focus is the life and music of Gideon Klein, whose critical biography he is currently writing. Much of his work is centred on archival research at the Jewish Museum, Prague. David is also a Tutor in Academic Studies at Manchester's Royal Northern College of Music, and Visiting Professor at Chester University's Faculty of Arts and Media. He is the author of A Concise Guide to Orchestral Music (Mel Bay).



Jain Moralee is an arts and screen executive, working across large scale interdisciplinary arts events, festivals, public art projects, screen and digital work. She is currently Co Executive Director of Twenty10, an organisation supporting LGBTIQ+ youth in New South Wales and producer of upcoming documentary, Nothing to Lose about the award winning Sydney Festival dance production of the same name. Her passion for storytelling, music and culture is what brought her wholeheartedly to the role of Festival Manager on **Out of the Shadows**.



Dr Simo Muir is Postdoctoral Research Fellow for Performing the Jewish Archive, based at the University of Leeds, United Kingdom. Whereas Dr Muir investigated Yiddish language and culture in Helsinki, Finland, for his dissertation, his current research focuses on post-war memory politics and early Holocaust remembrance in Finland and how that manifests itself in the performing arts. For Performing the Jewish Archive, Dr Muir is investigating recently discovered Yiddish theatre and choral pieces from Helsinki that deal with Antisemitism and the Shoah, which date from the 1930s and the immediate post-war era.



Richard Oakes is one of the PhD students funded by the AHRC project Performing the Jewish Archive. As part of his PhD he is investigating audience responses to theatrical and musical performances with the aim of determining the impact of the performances hosted by the project. Richard is supervised on his PhD by two University of York academics who are also part of the 'Performing the Jewish Archive' project, Dr Lisa Peschel and Dr Nick Barraclough.



Dr Lisa Peschel is a lecturer in the Department of Theatre, Film and Television at the University of York, United Kingdom. Her articles on theatrical performance in the Terezín/Theresienstadt ghetto have appeared in forums such as Theatre Survey, Theatre Topics, and Holocaust and Genocide Studies and in Czech, German and Israeli journals. Dr Peschel recently published an edited volume of newly discovered works, Performing Captivity, Performing Escape: Cabarets and Plays from the Terezín/Theresienstadt Ghetto.



Thomas Rosser is an independent filmmaker with a broad range of experience across the industry. He has recently completed work on crowdfunded project 'After The Sea', a short film that aims to contribute to the evolving conversation on mental health, and is about to enter pre-production on two documentary film projects.



Olivia Thomas is a University of Leeds alumna, and came to film-making more by good luck than good judgement. In between selling her soul on TV commercials she can be found on everything from feature films to live event videography. It is by way of the latter that she comes to Performing the Jewish Archive.



Daniel Tooke is one of the PhD students funded by the AHRC project Performing the Jewish Archive. He is supervised by Principal Investigator Dr Stephen Muir. He is working on a critical assessment of the life and work of Austrian-born musician and critic Hans Keller.

Out of the Shadows Festival Credits & Thanks

For Simon Parmet

Henry Spevak and the heirs of Simon Parmet (USA), Harri Saarinen (Finland)

For H.A. Peter

Stephen Muir (UK), Max Erwin (UK), Jacob Randel (UK)

For the Gala Opening Night

Gertrud Bodenwieser Collection at the National Library of Australia, Barbara Cuckson and the Cuckson/Bodenwieser Archive, Jan Poddebsky

For Seven Deadly Sins:

Paul Brennan, Kathy Levitt, Valerie Etienne, Digby Richards, Gregory Miller and Film Projects, Narelle Benjamin and the community of Bundeena who helped raise funds for the project

For Prince Bettliegend

Department of Theatre and Performance Studies, Faculty of Arts & Social Sciences: Associate Professor Ian Maxwell and Kirstin Bokor, Internship Officer

Jazz Performance Unit, Sydney Conservatorium of Music, The University of Sydney: Dr Kevin Hunt, Mr David Theak

Richard Manner (Technical Officer and Director, School of Literature, Art and Media)

For Merchants of Helsinki: Yvonne Westerlund (Helsinki); Bret Werb (USA); Stephen Muir (UK); Joseph Toltz

For festival:

Jain Moralee: Festival Manager

Erica Boucher: Festival Identity, poster and program design

Playbill: Program printing

Avra Gravanis: Preliminary festival design

For the choral concert: Juutalainen Lauluoru ry. (Jewish Choir Association, Finland), Ville Lignell (Austria), Clive McClelland (UK), Alexandra Wyatt (UK), Leora Braude and the heirs of Froim Spektor (South Africa, UK, USA, Australia), Rabbi Stuart Serwator (South Africa), Shirley Greek (South Africa), Anne Spira and the Sydney Jewish Choral Society, University of Cape Town Special Collections

For the Finale Concert: Matthew Baker (Netherlands), Dr Daniel Elphick (UK), Victor Tunkel (UK), Dr David Fligg (UK)

For Lunchbreak concerts: Henry Spevak and the heirs of Simon Parmet (USA), Joel Nemes (Finland), Aviva Jalkanen (Finland); Evie and Arthur Pikler

For Guest Lectures: Dr Avril Alba, Professor Linda Barwick, Sarah Haid, Christa Jacenyik-Trawöger, Doreen Robson Bequest, Sydney Conservatorium of Music, School of Languages and Cultures and Faculty of Arts & Social Sciences, University of Sydney.

The Festival team would also like to thank: Professor Anna Reid (Head of School and Dean), Guy McEwan, Jacqui Smith, Mandy Campbell, Felicity Knibbs and all the staff & students of the Sydney Conservatorium of Music and Sydney University, Timothy Jones, David Williams and all the staff at Seymour Centre, Avra Cybele, Al Law and all our friends and family for their ongoing support.

Performing the Jewish Archive Festival Exhibition

The Performing the Jewish Archive exhibition tells the stories of Jewish artists and their works of art brought out of the shadows of the archive. The panels explore the following: Re-discovering a lost legacy of Jewish music, the dilemma of Finnish Jews who became Nazi allies, cabaret in the Terezin Ghetto, Gideon Klein, music making in the face of catastrophe and Kinder yorn (childhood).

The exhibition complements the Festival performances, giving an insight into the work of the Performing the Jewish Archive research team. By engaging with the exhibition audiences can become part of those stories. It challenges you

to think through the questions the researchers ask themselves:

How does reading stories and seeing performances help us understand the musicians and writers who created them? How does knowing these stories affect our experiences? What about stories never completed, artworks lost forever? Can we understand them more through performance? How can we honour fragmented stories, mourn such human and artistic losses? Can empathy help us understand these artists' experiences?

The visual exhibition will be on display in the foyer at the Conservatorium of Music and on Opening Night for the performances at Seymour Centre.

Donors

Out of the Shadows festival is profoundly grateful to the following individuals whose generous contributions have enabled us to bring our work to life:

The America Family
Arnold Bloch Leibler
In memory of Prof. Hans
Buchdahl (Dunera Boy)
Dr Robert T Dickinson
In Memory of Ida Drucker
and Walter Sheldon
Dr George and Mrs Margaret
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Mr Peter and Mrs Yvonne Halas

Jennifer Hershon
Professor Clive Kessler
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Mr Stanley Roth AM and Mrs
Charmaine Roth

Mrs Eva Scheinberg
Bruce and Barbara Solomon
Anne and Eric Sowe
On Behalf of The Weintraubs
Syncopators
Mr Peter Weiss AO
anonymous (1)

Seven Deadly Sins Donors

Out of the Shadows would like to acknowledge the major contribution of Paul Brennan and PTB Screen Pty Ltd to our production of Seven Deadly Sins

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Ms Georgia Wallace-Crabbe
Ms Breda Walsh
Ms Jane Warren
Mr Greg P Waters
Mr Barry Watterson
Mr Gernot Wolfgang
Mr Jeff Yana
anonymous (29)

Ticketing Information

Out of the Shadows runs
5th - 13th of August.

Tickets for all Out of the Shadows performances are available via the Sydney Conservatorium website:
music.sydney.edu.au/out-of-the-shadows/

Tickets can also be able to be purchased in person at the Box Office one hour before all performances.

For further information please contact:
con.boxoffice@sydney.edu.au
or call 02 9351 1222.

Tickets for Seymour Centre performances can also be purchased online:
<https://www.seymourcentre.com/>, via phone +61 2 9351 7940 or at the Box Office located in the venue.

No bookings required for the Lunchbreak Concerts or Lecture Series. A gold coin donation can be made on the day for all Lunchbreak concerts.

Venue Information

Sydney Conservatorium of Music

1 Conservatorium Road Sydney NSW 2000
Box office and general information
+61 2 9351 1438
con.reception@sydney.edu.au

The Sydney Conservatorium of Music is located in Macquarie Street, Sydney, opposite the junction with Bridge Street. It is next to the Royal Botanic Gardens and gates to Government House.

There is no public parking at the Conservatorium but street parking and several parking stations are available close by. Details can be found here
<http://music.sydney.edu.au/contact/>

Any ferry, bus and train that stops at Circular Quay and is within 5-10 mins walk from this venue.

Visit www.transportnsw.com
or call 131 500 for more info

Accessibility:

The Conservatorium is accessible by wheelchair patrons. The main entrance is at street and each floor can be reached via a lift. Wheelchair positions are located in each of the performance spaces.

Seymour Centre

Corner of Cleveland Street and City Road, Chippendale.

General Enquiries: +61 2 9351 7944
Box office information: +61 2 9351 7940

Parking is available on-campus at the University of Sydney or in the Shepherd Street multi-story car park which is located on the corner of Cleveland and Shepherd Streets. Access to the Seymour Centre is through level 3 of the car park. There is also on street parking in the area.

Numerous bus routes run directly past the Seymour Centre: 422, 423, 426, 428, 370, 352.

The closest train station is Redfern which is a 10 min walk from the Seymour Centre. Central Station is a 5-minute bus ride away. Visit www.transportnsw.com or call 131500 for more info

Accessibility:

A lift is located in the main foyer area with access to all foyers and theatres within the centre. Toilets are fully accessible and disabled seating is available in all venues. Access parking and drop off is located on Maze Crescent at the Darlington Campus, the University of Sydney.

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Picture of Shona Dunlop as "Cain", 1940 Bodenwieser production of Cain and Abel. Photograph courtesy Cuckson/Bodenwieser Collection, Photographer: Margaret Michaelis