



THE LIBERATION OF AUSCHWITZ

*A Choral Concert to Commemorate the
70th Anniversary of the Liberation of Auschwitz*
Presented by The Apollo Club

TUESDAY, JANUARY 27, 2015

The
APOLLO
Club

SINCE ✪ 1895



DEAR FRIENDS,

In April of 2011, I was playing organ for a youth choir in Europe and doing some solo engagements. I then met up and sang with another group I knew which was performing throughout Europe and visiting historical sights. Auschwitz was like nothing I had ever experienced. Probably the most significant memory is the room (with walls replaced with plexiglass) that was piled several feet high with shoes — mostly children's shoes. On my way out, I looked for some books.

I managed to secure one that was signed by the author: Stella Müller-Madej's, *a girl from schindler's list*. Yes, the title is all in lower case; she signed it with her prisoner number and not her name.

I remember hearing a story of a man who offered his kids a large reward if they could fill the living room spending no more than a single dollar. One of the kids bought bouncy balls and vigorously kept hitting them everywhere. Another bought a large bucket full of feathers and flung them into the air. The third bought a match, shuttered the windows, turned off the lights, and struck the match. It is so amazing what a single light can accomplish in complete darkness. I am thrilled to share that light with you tonight.

This concert is artistically conceived to begin and end liberatingly with the darkest moment in the center of the program, representing the U-shaped Jewish menorah. Five movements were chosen for the commission to symbolically represent the Pentateuch (first five books of the Old Testament). The front program cover was also very intentional:

1. Colors are specific to the time period (1945).
2. The five monoliths are reflective of the music commission (*Five Prayers*).
3. The monoliths suggest both an open tabernacle and a modern menorah.
4. The colors are specifically placed to be palindromic because the texts we are singing are both in English and Hebrew. Therefore the colors "read" both "left to right" and "right to left."
5. The photo within the monoliths is from Auschwitz.
6. The music (Shema Yisrael) in the background is taken directly from the Schoenberg, *A Survivor from Warsaw*

Then... there's the back cover. Another wonderful light in this world is the world of glee clubs. We are stoked to be joining with the University of Michigan Men's Glee Club as we trace the history of glee (not the TV show). Did you know our National Anthem was originally a glee/drinking song? Join us on Friday, May 22, 2015 right here in Ted Mann!

Be the light,

DR. SEAN VOGT
Director

Apollo Club:

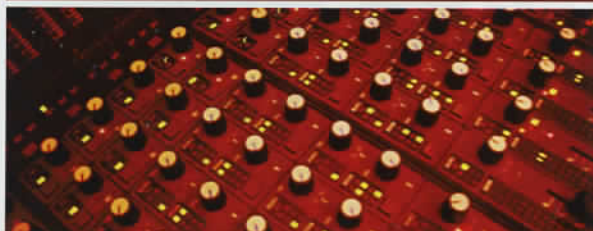
Congrats on your world premiere.
It was an honor and pleasure
working on it with you!

HOWARD Y. HELD
ATTORNEY AT LAW

FITCH, JOHNSON, LARSON & HELD, P.A.

Suite 100	(612) 332-1023
2021 EAST HENNEPIN AVE	FAX: (612) 746-3451
MINNEAPOLIS, MN 55413	DIRECT: (612) 746-3451
	hheld@fitchjohnson.com

MORANTZ
MUSIC
A SMALL COMPANY, WORKING FOR BIG CLIENTS



Audio Recording, Editing and Sound Design

Music Production and Sound Design

Set the right tone for your project with the perfect soundtrack. I offer both original and production music and sound effects to help you find the right sound at a price that works with your budget.

Voice Recording and Editing

Either you provide the talent or recorded voiceovers, or I can voice the scripts or hire talent. Send the files, or come to the studio to record in my iso booth.

Hours of Operation: Monday – Friday, 9:00 a.m. – 5:00 p.m.
Providing Services Nationwide and Worldwide

Morantz Music
Edina, MN 55439-2806

Toll Free: (877) 768-9593
info@morantzmusic.net

THE LIBERATION

1940

APRIL

Rudolph Höss, who become the first commandant of Auschwitz, identifies the Silesian town of Oswiecim in Poland as a possible site for a concentration camp.

JUNE

The first transport of prisoners, almost all Polish civilians, arrives.

1941

MARCH

Himmler visits Auschwitz and orders its enlargement to hold 30,000 prisoners. The location of the camp, practically in the center of German-occupied Europe, and its convenient transportation connections and proximity to rail lines was the main thinking behind the Nazi plan to enlarge Auschwitz and begin deporting people here from all over Europe.

FALL

Heinrich Himmler briefs Commandant Höss about the "Final Solution" and by the following year Auschwitz-Birkenau becomes the center of the mass destruction of the European Jews.



1942

MARCH

A women's camp is established at Auschwitz, holding 6,000 inmates.



January 27, 2015 marks seventy years since the liberation of Auschwitz. It was the largest camp established by the Germans, and in the intervening years has become as a universally-recognized symbol of all of them. Located 37 miles west of Krakow, it was a sprawling complex, including prisons, a killing center, and a forced-labor camp. As such, it was a distillation of all the horrors and indignities of the Holocaust.

Despite Hitler's promise of a "1,000-Year Reich," the camp's end came swiftly, less than five years after it was founded.

In January 1945, the war had turned decisively against the Nazis, leading German forces to begin a general withdraw from Poland ahead of the advancing Soviet forces. As the Red Army approached Auschwitz, the SS began evacuating the camp and its facilities, and more than 60,000 prisoners were forced to march west towards Germany. During this forced march, SS guards shot anyone who fell behind or could not continue. In addition, many prisoners succumbed to starvation and exposure, due to the freezing weather.

On January 27, 1945, the Soviet army entered Auschwitz and liberated the approximately 7,000 remaining prisoners who had been too sick to travel. It was discovered that the SS had given orders that all the remaining prisoners be killed; but as it turned out, the few guards remaining were primarily concerned with escaping the Soviets, and fled before the orders could be carried out.

After the liberation, certain buildings at the main camp were converted to a hospital to care of the surviving prisoners before being razed by the Soviets a few years later.

It is estimated that at minimum 1.3 million people were deported to Auschwitz between 1940 and 1945, and 1.1 million were killed. The overwhelming majority were Jews.

NOVEMBER

As the Red Army approaches, Himmler halts gassings and begins a "clean-up" operation in order to conceal traces of the mass murder and other crimes that they had committed. The Nazi's destroy documents, and dismantle, burn down or blow up the vast majority of buildings.

APRIL

Rudolph Höss, who had been captured the year before, is executed for war crimes under his watch.

AUGUST

Auschwitz is designated a SS-run security area of over 40 square miles. It has a population of 105,168.

1944

OCTOBER

A remarkable show of resistance, Jewish prisoners forced to operate Crematoria IV revolt and destroy the crematoria. It was never used again.

1945

JANUARY

Soviet troops liberate Auschwitz.

1947

JULY

Poland establishes a museum on the site of Auschwitz.

OF AUSCHWITZ

DR. SEAN VOGT, ARTISTIC DIRECTOR & CONDUCTOR

Aaron James, Baritone • James Andrews, Dancer

SPITFIRE PRELUDE AND FUGUE

William Walton

FIVE PRAYERS

James Bassi

- I. PSALM
- II. HYMN
- III. ELEGY

DIFFERENT TRAINS

Steve Reich

- I. AMERICA — BEFORE THE WAR

A SURVIVOR FROM WARSAW

Arnold Schoenberg

DIFFERENT TRAINS

Steve Reich

- III. AFTER THE WAR

PREAMBLE FOR A SOLEMN OCCASION

Aaron Copland

FIVE PRAYERS

James Bassi

- IV. MEDITATION
- V. HAYOM

SPITFIRE PRELUDE AND FUGUE

William Walton (1902–1983)

“The work effortlessly captures the initial surge of excitement about the war – it crackles with defiance and a determination to stand against hardship.” – Scott Chamberlain [see additional program notes on page 13.]

FIVE PRAYERS

MOVEMENT 1 (Hymn)

James Bassi (b. 1961)

FROM PSALM 150

*Halelu El b'kadsho
Haleluhu bir'ka uzo
Haleluhu vig'vurotav
Haleluhu k'rov gudlo
Haleluhu b'teka shofar
Haleluhu b'nevel v'chinor
Haleluhu b'tof umachol
Haleluhu b'minim v'ugav
Haleluhu b'tiltzilei shama
Haleluhu b'tiltzilei tru'a
Kol han'shama t'halel Yah – Haleluya*

Praise GOD in his sanctuary
Praise Him in the firmament of His power.
Praise Him for His mighty acts
Praise Him according to His abundant greatness
Praise Him with the blast of the Shofar
Praise Him with harp and lyre
Praise Him with stringed instruments
Praise Him with pipe (flute)
Praise Him with clear-toned cymbals
Praise Him with loud, crashing cymbals
Let all souls praise GOD, Hallelujah!

FIVE PRAYERS

MOVEMENT II (Prayer for Peace)

James Bassi (b. 1961)

TRADITIONAL SHALOM RAV (PRAYER FOR PEACE) AS ORIGINALLY WRITTEN BY SOLOMON IBN GABIROL, AN 11TH CENTURY ANDALUSIAN HEBREW POET, AND TRANSLATED HEREIN BY ALICE LUCAS.

Unto thy Rock, my soul, uplift thy gaze;
His loving kindness day and night implore.
Remember thy Creator in the days of youth;
In song His glorious name adore.
He is thy portion through earth's troubled maze;
Thy shelter, when life's pilgrimage is o'er.

Shalom rav al Yisrael amcha, tasim le olam
(Great peace to the nation of Israel forever.)

Though knowest that there waits for thee always;
A peaceful resting place His throne before.
Therefore the Lord my God I bless and praise;
Even as all creatures bless Him evermore.

שְׁלוֹם רַב

עַל יִשְׂרָאֵל עַמֶּךָ תְּשִׂים לְעוֹלָם

FIVE PRAYERS**MOVEMENT III (Elegy)****James Bassi (b. 1961)**

FROM PSALM 137, BY THE WATERS OF BABYLON

*'al naharoth bâbhel shâm yâshabhnu gam-bâkhiynu
bezâkherênu'eth-tsiyyon*

'al-'arâbhiym bethokhâh tâliynu kinnorothêynu

*kiy shâmshe'êlunu shobhêynu dibhrêy-shiyr vetholâlêynu simchâh
shiyr lânu mishiyrtsiyyon*

'êykh nâshiyr 'eth-shiyr-Adonay 'al 'adhmath nêkhâr'

'im-'eshkâchêkh yerushâlâim tishkach yemiyniy

*tîdhbaq-leshoniyy lechikkiy'im-lo' 'ezkerêkhiy 'im-lo'
'a'aleh 'eth-yerushâlâim 'al ro'sh simchâthiy*

*zêkhor Adonay libhnêy 'edhom 'êth yom yerushâlâim
hâ'omeriym 'âru 'âru 'adh haysodh bâh*

By the rivers of Babylon, there we sat down, yea, we wept,
when we remembered Zion

Upon the willows in the midst thereof we hanged up our harps.

For there they that led us captive asked of us words of song,
and our tormentors asked of us mirth: 'Sing us one of the songs of Zion.

How shall we sing the Lord's song in a foreign land?

If I forget thee, O Jerusalem, let my right hand forget her cunning.

Let my tongue cleave to the roof of my mouth, if I remember thee not;
if I set not Jerusalem above my chiefest joy.

Remember, O the Lord, against the children of Edom the day of
Jerusalem; who said: 'Raise it, raise it, even to the foundation thereof.'

DIFFERENT TRAINS**MOVEMENT I (America – Before the War)****Steve Reich (b. 1936)**

*"Through the sparest of resources, including voices, train whistles,
sirens and a string quartet, Reich's music creates a powerful work
whose impact grows with each hearing."* – Scott Chamberlain [see additional program notes on page 15.]

A SURVIVOR FROM WARSAW**Arnold Schoenberg (1874–1951)**

FROM DEUTERONOMY 6:4–9

Sh'ma Yis'ra'eil Adonai Eloheinu Adonai echad.

Barukh sheim k'vod malkhuto l'olam va'ed.

*V'ahav'ta eit Adonai Elohekha b'khol l'vav'kha uv'khol
naf'sh'kha uv'khol m'odekha.*

V'hayu had'varim ha'eileh asher anokhi m'tzav'kha hayom al l'vavekha.

V'shinan'tam l'vanekha v'dibar'ta bam

*b'shiv't'kha b'veitekha uv'lekh't'kha vaderekh
uv'shakh'b'kha uv'kumekha*

*Uk'shar'tam l'ot al yadekha v'hayu
l'totafot bein einekha.*

Ukh'tav'tam al m'zuzot beitekha uvish'arekha.

Hear, Israel, the Lord is our God, the Lord is One.

Blessed be the Name of His glorious kingdom for ever and ever.

And you shall love the Lord your God with all your heart and with all your soul
and with all your might.

And these words that I command you today shall be in your heart.

And you shall teach them diligently to your children, and you shall speak of them

When you sit at home, and when you walk along the way, and when you lie
down and when you rise up.

And you shall bind them as a sign on your hand, and they shall be for frontlets
between your eyes.

And you shall write them on the doorposts of your house and on your gates.

DIFFERENT TRAINS

MOVEMENT III (After the War)

Steve Reich (b. 1936)

"... in After the War ... although the world is nominally the same, everything is different." – Scott Chamberlain [see additional program notes on page 15.]

PREAMBLE FOR A SOLEMN OCCASION

Aaron Copland (1900–1990)

"... written for orchestra and narrator. Copland later wrote that 'it was not difficult to compose, for the words ... were in themselves inspiring.'" – Scott Chamberlain [see additional program notes on page 16.]

FIVE PRAYERS

MOVEMENT IV (Meditation)

James Bassi (b. 1961)

"This movement has no text. It does not claim to provide any easy answers, but it does ask questions; it does search for truth."

– James Bassi [see additional program notes on page 14.]

FIVE PRAYERS

MOVEMENT V (Hayom)

James Bassi (b. 1961)

Hayom, te'amzeinu, Amen!

Hayom te'varecheinu;

Hayom te'gadleinu;

Hayom tid'resheinu le'tovah.

Hayom tich'te'veinu, le'chayim tovim;

Hayom te'kabel be'rachamim u've'ratzon et t'filateinu;

Hayom tishyma shav'ateinu, Amen!

Hayom ti'tmecheinu, bi'y'min tzidkecha.

Today, strengthen us, Amen!

Today, we will be blessed;

Today will exalt us;

Today will inscribe for us good life.

Today we will be enriched;

Today we will receive mercy with the desire for prayer;

Today, hear our supplications;

Sustain us with the strength of your hand, Amen!

הַיּוֹם תְּתַמְּכֵנוּ בְּיָמִין צְדִקְךָ

THE LIBERATION OF AUSCHWITZ

Program Notes

SPITFIRE PRELUDE AND FUGUE

William Walton (1902–1983)

As the clouds of war gathered in the late 1930s, governments realized the need to rally their citizens and prepare them for the coming hardships. What better way to do so than by utilizing the popularity of movies? Between 1939 and 1945, the U.S. and British governments partnered with their respective film industries to create patriotic, war-themed movies to galvanize public support, creating everything from newsreels and documentaries to dramas, romances, and comedies.

One such film was Leslie Howard's 1942 hit, *The First of the Few*, which told the story of aeronautical engineer R.J. Mitchell's creation of the Supermarine Spitfire fighter plane in the years leading up to the war. The story is told through a series of flashbacks, with Mitchell's friend telling the story as he and his fellow pilots prepare to fly into combat during the Battle of Britain.

Like many other films in the genre, *The First of the Few* included a stirring score intended to heighten the dramatic impact of key scenes. The producers commissioned composer William Walton for the music. He was a natural choice, having secured his reputation earlier with his patriotic *Crown Imperial March* for the coronation of George VI. Walton was clearly inspired by the project, and quickly composed a score whose fame came to rival the movie itself.

While Walton was initially skeptical that movie music could ever stand on its own, he quickly recognized the score's power and broader appeal. A few months after the film's release, he pulled two critical elements of the score and recast them as the *Spitfire Prelude and Fugue*. And it soon became a concert hall staple in wartime Britain.

The Prelude that opens the work originally accompanied the opening credits. It is a patriotic march that quickly sets the tone for the story of heroism, ingenuity, and determination. Perhaps more ingenious was the Fugue, which underscored the assembly of the plane itself, as the film rushes to its climax. The Fugue not only captures the frenetic energy on the screen, but stands alone as a propulsive, energetic showpiece. After a lyrical violin solo portraying the exhaustion of the plane's creator, the March and Fugue unite to accompany the completed plane's triumphant launch.

The work effortlessly captures the initial surge of excitement about the war—it crackles with defiance and a determination to stand against hardship.

— Scott Chamberlain

While Walton was initially skeptical that movie music could ever stand on its own, he quickly recognized the score's power and broader appeal.

FIVE PRAYERS

James Bassi (b. 1961)

Over a year ago, Dr. Sean Vogt, baritone Aaron James and I had a dinner meeting in New York City. It was at this meeting that we first discussed my composing a new work for this concert. I then asked myself the inevitable question: what could I possibly contribute to commemorate such a momentous, historically important event as the liberation of the Jews from the horrors of Auschwitz? I freely confess that, at first, this seemed quite a daunting responsibility.

I reminded myself that, in addition to being a composer, pianist, and music director, I am also a professional choral singer, and my varied experiences have included over thirty years of singing services in various New York area temples and synagogues. This has given me some familiarity with Jewish liturgical music and with the Hebrew language. Nevertheless, when I set out to compose *Five Prayers*, I decided from the very beginning that I would not attempt to simulate an entire musical and cultural history of which I am not directly a part. Instead, I would select sacred texts appropriate for this occasion, and endeavor, in my own fashion, to write as honestly and authentically as possible, and to faithfully serve the texts. I hope, in some measure, I have been successful in this.

Five Prayers reflects a journey of the human spirit: by turns, it honors the struggles, mourns the tragedies, and celebrates the triumphs of all Jewish people, and by extension, of the whole human race. As a means of opening up the expressive and dramatic scope of the chosen texts, I allow the sung language to fluctuate somewhat freely back and forth between Hebrew and English.

*...it honors the struggles,
mourns the tragedies, and
celebrates the triumphs of
all Jewish people...*

1. MOVEMENT I, PSALM, is a song of unalloyed joy, praising God with undimmed enthusiasm. It is a setting, primarily in Hebrew, of Psalm 150. It enlists all musical instruments in joyous celebration. This is the only movement in the work which does not court danger, fear, ambiguity, or irony.

2. MOVEMENT II, HYMN, first appears as simple, reflective and peaceful, portraying a people confident in their faith. The primary text for this movement is a beautiful poem by Gabirol, originally written in Hebrew, and here sung in English (in a fine translation by Alice Lucas). All is serene, until we hear a dissonant cry: the solo baritone intones, in Hebrew, the Shalom Rav, a plea for peace. This threatens to disrupt the calm atmosphere, which is then restored. But a final rumbling in the orchestra tells us that darker times are to come.



Solomon Ibn Gabirol, the 11th Century Hebrew poet who wrote the Shalom Rav (Prayer for Peace, (Movement II of the Five Prayers))

3. IN MOVEMENT III, ELEGY, the baritone, as narrator, speaks for a people enslaved. They are now made to sing their ancient holy tunes for their captors. As if in memory, a simple folk-like theme enters amidst the angst and chaos. It is a deep remembrance of happier times, even as destruction reigns all around. This setting, in Hebrew, of Psalm 137, is the saddest reminder that history does repeat itself; the tyrannies of the distant past would be witnessed over and over again through the centuries, and into our own time.

4. MOVEMENT IV, MEDITATION, is a journeying inward: an opportunity for reflection, and for connection to the soul. This movement has no text. It does not claim to provide any easy answers, but it does ask questions; it does search for truth. It also provides a tabula rasa ("clean slate") for listeners to insert their own thoughts: to ponder what has come before, and to imagine what may follow.

5. MOVEMENT V, HAYOM, is the Hebrew word for "today." I first encountered this Hebrew text in Jewish High Holy Days services. The words are reaffirming and restorative; they reflect the struggles of the past, while gathering faith and strength to walk forward into better days. The music for this finale is rhythmic and vigorous, with a melodic, lyrical central section. In the singing of the Hayom, we hear that the freedom, the hope, and the will to continue are hard-won. But they are won. And they belong to us all.

— James Bassi

DIFFERENT TRAINS

Steve Reich (b. 1936)

One of the hallmarks of great art is it can take something small, commonplace, or simple, and use it to reveal profound truths. Steve Reich's *Different Trains* is just such a work, one that uses the simple idea of a train ride and turns it into a riveting metaphor for our shared humanity. To achieve this end, Reich compares two superficially similar types of transportation—the transcontinental trains he traveled on throughout his sheltered childhood, and those that crossed Europe at the same time to carry Jews to their deaths. Through the sparseness of resources, including voices, train whistles, sirens and a string quartet, Reich's music creates a powerful work whose impact grows with each hearing.

In *America—Before the War*, Reich's governess Virginia and Lawrence Davis, a Pullman porter, reminisce about train travel in the U.S. while familiar train sounds are heard in the background. Chugging trains, whistles, and a propulsive rhythm recall an idyllic past, but also create atmosphere of adventure. We feel the joyous anticipation of a new trip about to get underway, and feel a childlike sense of wonder at seeing new landscapes as they rush outside the windows. It's a happy world, with endless possibilities.

Interestingly, Reich portrays nearly the same landscapes in *After the War*. But although the world is nominally the same, everything is different. History has dampened the context... we have learned that

similar trains once carried young passengers not to new adventures, but to death in Nazi prison camps. The sounds are much the same, but now seem drained of their former brightness and energy. The world itself has become more ambiguous. The effect is heightened by the fragmented narration, which seems to leave so much unsaid.

In a particularly powerful moment, the porter enigmatically states, "Today, they're all gone," but what does he mean? Is he referring to the trains? Is it the Jews, who were taken by trains to the death camps? Or is he speaking more broadly, meaning the innocent days of our childhood? The ambiguity deepens near the end of the work, with a survivor's tale of Germans urging a girl with a beautiful voice to keep singing. Their blunt words, "more, more," echo into nothingness, drowned by the sounds of the modern world. Is it simple irony? A call to preserve her memory? Does it suggest that this memory is fading from our minds too ... despite our vows that we would never forget?

As Richard Taruskin observed in the *New York Times*, it's nearly unique among Holocaust-inspired art—there are no heroes or villains, no flattering sense of moral superiority, no soaring tribute to the triumph of the human spirit, but only a stony invitation to reflect.

— Scott Chamberlain

A SURVIVOR FROM WARSAW

Arnold Schoenberg (1874–1951)

Searing, defiant, and ultimately ennobling, *Survivor of Warsaw* (1947) is a work of colliding contrasts. It plumbs the depths of despair, but ultimately creates a powerful statement of dignity and the human spirit.

The work takes as its inspiration an event that followed the Warsaw Ghetto Uprising of 1943. After the Nazi's seized Poland in 1939, they rounded up and imprisoned nearly 500,000 Jews in the Warsaw ghetto, the former Jewish quarter of that city. The ghetto was a virtual prison, at first enclosed with barbed wire and later with a brick wall 10 feet high. Living conditions were hellish, and as the war progressed, many of the Jews trapped there died of starvation and disease. Even worse, many were ultimately transferred to Nazi death camps, such as the near-by Treblinka. In 1943, the desperate Jews fought back. While they fought heroically, they were overwhelmed by the Nazis, and most were killed either in the fighting or the reprisals that followed. A small handful escaped to the mountains of southern Poland and lived underground for the duration of the war.

After the war, Schoenberg spoke to survivors, and was inspired by their stories of resistance in the face of certain death. Inspired, he used the accounts to create a short work for narrator, male chorus and orchestra that dramatizes a single, powerful moment of the uprising, as told through the eyes of an unnamed narrator.

The language itself is broken; Schoenberg has the narrator describe events through halting English, just as a Warsaw survivor would tell the story to a group of Americans. In the original score, the composer was very specific with his notation of the rhythm of the narrator's vocal line, but also perfectly clear in his wish that "never should there be a [sung] pitch" in that part. In contrast, the German police are represented by biting, percussive shouts by the narrator. These lines are delivered in

untranslated German, heightening the anxiety and terror of the scene as the listeners intuit but do not fully understand the barked commands.

It is not just the language that is broken. The memory itself is fractured—broken by time, distance, and the magnitude of the horrors the narrator witnessed. As he begins speaking, the narrator remarks that he cannot remember all of the events that happened, or even how they began. It is as if he's attempting to order his thoughts and make sense of them, so that he can make his audience understand what transpired that fateful day.

He begins with a vague memory of surviving in the sewers as the Nazis begin their retaliation. The shadowy memories start to come into focus, driving the story forward with greater and greater tension as he and his fellow Jews are forced to line up, and beaten when they do not comply. As the emotions heighten and the terror grows, the music becomes more animated, more agitated—the fragments of memory push against each other with jagged corners, like a stampede of wild horses... *and then the True Memory emerges.*

While the narrator admits he cannot recall all the details of the ordeal, one thing alone he can remember with perfect clarity: as the remaining prisoners face their imminent death sentence, they rise up and begin singing. And not just any song, they sing *Sh'ma Yisrael*: "Hear, O Israel, the Lord is our God, the Lord is One." It is the fundamental statement of their faith, raised up in a song of defiance and human dignity.

At that moment of darkness, they called out, "We remember who we are."

And in recalling that memory, the narrator affirms that he, too, remembers who he is; and in doing so is able to preserve the blessed memory of those who did not survive.

— Scott Chamberlain

PREAMBLE FOR A SOLEMN OCCASION

Aaron Copland (1900–1990)

In 1948, the newly-formed United Nations formally adopted the “Universal Declaration of Human Rights,” a document born from the desire that the genocide and mass suffering brought about by the Nazi regime would never happen again.

One year later, The National Broadcasting Company (NBC) commissioned Aaron Copland to compose a work to commemorate the event. The resulting *Preamble for a Solemn Occasion* was written for orchestra and narrator. Copland later wrote that “it was not difficult to compose, for the words, which were drawn directly from the United Nations Charter, were in themselves inspiring.”

We the peoples of the United Nations, determined to save succeeding generations from the scourge of war, which twice in our lifetime has brought untold sorrow to mankind, and to reaffirm faith in fundamental human rights, in the dignity and worth of the human person, in the equal rights of men and women and of nations large and small, and to promote social progress and better standards of life in larger freedom, have resolved to combine our efforts to accomplish these aims.

The text speaks of global dreams and aspirations; and in light of this hope for worldwide unity, Copland intentionally turned aside from the “American populist” style that had earned him early acclaim. In fact, it liberated him from the constraint of expectations, allowing him to develop a new musical voice.

Mirroring the text that served as its inspiration, the *Preamble* begins in dark, dramatic fashion that reflects the challenges of the past and the challenges for humanity’s future. The first section is declamatory and dissonant, evoking the “scourge of war” and “untold sorrow.” But again mimicking the text of the Declaration, the music ultimately rejects the prior darkness and moves into a hymn-like theme that underscores an unshakable faith in fundamental human rights. The idea of triumphing over darkness further magnified in the final section; against the stark chords of the opening section, the chorus breaks forth with the inspirational words of the Declaration itself. The overall impact is profoundly moving.

Preamble for a Solemn Occasion was premiered in Carnegie Hall on December 10, 1949, by the Boston Symphony, with Leonard Bernstein conducting and Laurence Olivier narrating.

– Scott Chamberlain

*...hope for worldwide unity...
liberated him from the constraint
of expectations, allowing him to
develop a new musical voice.*

A PORTION OF TONIGHT'S TICKET SALES SUPPORTS...

In honor of the Liberation of Auschwitz, 5% of proceeds from this concert will be donated to the Jewish Community Relations Council of Minnesota & The Dakotas.

As the public affairs voice of the Jewish community, the JCRC fights anti-Semitism and prejudice, advocates for Israel, provides Holocaust education, promotes tolerance and social justice, and builds bridges across the Jewish and broader communities.

THE JCRC:

- Serves as the central public affairs voice of the Jewish community to elected officials, the media, government agencies, and other religious, ethnic and cultural groups;
- Represents the Jewish community's interests on significant legislative, social justice, and public policy issues in a non-partisan manner;
- Promotes and facilitates the security of the Jewish community and Jewish institutions, and assists community members dealing with discrimination;

- Educates and mobilizes the Jewish community for Israel advocacy;
- Encourages and facilitates open dialogue and consensus among the Jewish community's diverse religious, political and social perspectives;
- Provides Holocaust education and diversity programming;
- Remembers the victims and honors the survivors of the Holocaust;
- Sponsors community and educational forums; and
- Partners with local national non-profit, interfaith, and Jewish coalitions.



JEWISH COMMUNITY
RELATIONS COUNCIL
MINNESOTA & THE DAKOTAS



DR. SEAN F. VOGT

is the choirmaster at the Cathedral of Saint Paul and artistic director & conductor of the Apollo Male Chorus (The Apollo Club). He also serves as Minnesota's *Repertoire & Standards Chair: Music and Worship* for the American

Choral Directors Association (ACDA). Dr. Vogt holds a master's and doctoral degree in choral conducting from the Meadows School of the Arts at Southern Methodist University and Michigan State University (MSU) respectively. He has served as the artistic director and conductor of the Steiner Chorale, a semi-professional chorus, assistant conductor of the MSU Chorale and sabbatical professor for the 100-voice MSU Men's Glee Club. He is a frequent adjudicator, clinician, and guest conductor at multiple choral festivals. As an enthusiastic proponent of choral conducting pedagogy, Dr. Vogt has led conducting masterclasses at several institutions, including California State University San Bernardino, South Dakota State University, and Yale University.

Having conducted many major works for chorus and orchestra, Dr. Vogt has also been one of the featured conductors at the Oregon Bach Festival where he worked closely with Helmuth Rilling, conductor of the International Bach Academy in Stuttgart, Germany, and conducted the all-professional chorus and orchestra in three public performances. He has also prepared choirs for early music specialist, Paul McCreesh, the Detroit Symphony Orchestra, and the former associate conductor of the New York Philharmonic, Xian Zhang.

His experience also includes over twenty years in church music. He has served as Iowa's *Repertoire and Standards Chair: Music and Worship* for the ACDA, and faculty member for the National Leadership Program for Musicians (LPM) serving small congregations.

In addition to degrees in choral conducting, Dr. Vogt worked on a doctorate in organ at the University of Iowa, holds a diploma in organ from the Haarlem Internationale Zomeracademie voor Organisten (the Netherlands), and a master's degree in organ from Southern Methodist University. Along with several organ dedications, he has performed at several national and international venues, as well as national conventions for the National Collegiate Choral Organization and ACDA, and as a collaborative artist with vocalists, instrumentalists, and choirs.

Dr. Vogt currently coaches with Dr. Stephen Hamilton, music director *emeritus* at the Church of the Holy Trinity (Episcopal) in New York City.



JAMES ANDREWS,

professional dancer, has collaborated with some of the finest dance instructors and choreographers in the country, including Anne Burton and Robert Barnett of George Balanchine's NYC Ballet, Judith Newman of

Stuttgart Ballet, Mikhail Baryshnikov, the famous husband and wife team of Roman Jasinski and Moseylne Larkin of the Ballet Russe (who personally took him under their wing), and the most renowned

ballet teacher in the world, Madame Darvash, who Mr. Andrews still works with in New York City.

Mr. Andrews made his NYC debut in Gaitte Parisienne, where a representative of the Joffrey Ballet was in attendance—a scholarship to work with that famous company soon followed. This led to professional contracts with many Ballet companies, including Boston, Tulsa, and Atlanta, where he received one of the longest standing ovations in the history of the world-renowned Fox Theatre, performance home to the Atlanta Ballet.

Mostly retired from dancing, Mr. Andrews currently works as the president of a family-owned Florida real estate company. He's extremely proud to be working with The Apollo Male Chorus in making yet another debut when most professional dancers his age have retired or turned to teaching. Mr. Andrews currently resides in NYC where he continues to take ballet class several times a week.



JAMES BASSI'S

compositions have received performances at major venues nationwide, including Carnegie Hall, and New York's Avery Fisher Hall and Alice Tully Hall, both at Lincoln Center for the Performing Arts. Working

with the finest orchestras and choruses in New York City, his *Petrarch Dances* for chorus and orchestra was commissioned and premiered by Orchestra of St. Luke's. Mr. Bassi's long standing association with the famous Voices of Ascension under the direction of Dennis Keene has generated several commissioned and premiered works: *O Lux Beata Trinitas*; *Quem Pastores Laudavere*; and *Dialogue: Angel of Peace, Angel of War*, which features a text by poet Dean Kostos. His sacred choral works have been heard at Cathedral of St. John the Divine, NYC, and his *Magnificat and Nunc Dimittis* was premiered at St. Paul's Cathedral, London. In the past two seasons, two of his chamber works saw their world premieres: *Piano Quartet* and *String Quartet in Five Movements*. Mr. Bassi has received composition grants from NEA, Meet the Composer, and New York Foundation for the Arts. His music publisher is Oxford University Press. In concerts, Mr. Bassi has collaborated as pianist/arranger with Deborah Voigt, Ute Lemper, and Jessye Norman. For information, please visit jamesbassi.com.



AARON JAMES,

baritone, has appeared with the opera companies of Santa Fe, New York City, Zurich, the Metropolitan Opera Guild, San Francisco, Baltimore, El Paso, and Boston, and the orchestras of the New York Philharmonic,

Kansas City, San Francisco, Vienna, Philadelphia, Houston, Denver, and the Metropolitan Opera Orchestra. As a chorale ensemble singer, Mr. James has appeared with the BBC Singers, The New York Choral Artists, Voices of Ascension, Sacred Music in

a Sacred Space, Musica Sacre, and Schola Hebraica, and has debuted at all of New York's important concert halls, including Avery Fisher, Alice Tully, Merkin Recital Hall, City Center, Brooklyn Academy of Music, Town Hall, and Carnegie where he has garnered 132 performances to date. (It was fun!)

Equally at home with musical theater, Mr. James has sung leading roles in *Kiss Me Kate*, *Camelot*, *Carousel*, *South Pacific*, and *Oklahoma* with Kansas City's Starlight Theatre, Music Theatre Wichita, Broadway Musicals Direct, NYC, and was a leading performance artist with the National Choral Touring Ensemble for eight seasons.

Semi-retired, Mr. James recently moved to the Twin Cities at the behest of Apollo's artistic director, Dr. Sean Vogt, with whom Mr. James has held a long-time professional collaboration. Locally, Mr. James sings with the Cathedral of Saint Paul's *Schola Cantorum*, the Apollo Male Chorus, the Apollo Master Chorale, and the St. Paul Chamber Orchestra Chorus. As a recording artist, Mr. James is featured on over 100 recordings, and maintains a private vocal studio in St. Paul.



DAVID WINKWORTH,

baritone, currently serves as a professional choral section leader for the Central Presbyterian Church in downtown St. Paul, and has had an active interest in stage acting both in St. Paul and in New York

City. A recent Twin Cities transplant, he is currently employed by Health Access MN, a firm providing navigation services for people enrolling in health care through MNSure. Important for community outreach, one of Mr. Winkworth's passions is raising puppies for Guiding Eyes for the Blind.



STEVE HUNEGS

was named executive director of the JCRC in November 2006. He has a long and impressive association with the JCRC, having served on the Board of Directors from 1993 to 2002 and as Board President from

1998 to 2000. He also served as vice president of the Minneapolis Jewish Federation in 2004–2005 and volunteered with Jewish Family & Children's Service's Citizens Advocacy Project. Prior to becoming JCRC's executive director, Hunegs was an attorney with Hunegs, Stone, LeNeave, Kvas & Thornton, P.A. since 1996 where he litigated personal injury, wrongful death and Federal Employers Liability Act cases. Before that he was with the Minnesota Office of the Attorney General in the Consumer Division where he litigated consumer protection cases. He organized the Minnesota Older Consumers Anti-Fraud campaign with AARP and the Minnesota Crime Prevention Officers Association. Mr. Hunegs received his B.A. from the University of Wisconsin–Madison and his law degree from the University of Minnesota.



ABOUT THE APOLLO CLUB

The Apollo Club elevates the consciousness of performance music by creating an authentic stage for amateurs and professionals alike. Since 1895, it is the signature icon of sacred and secular music in the Twin Cities of Minneapolis and St. Paul, bringing together generations of voices who inspire audiences locally, nationally and internationally. As “artisans of music,” the organization is dedicated to building craft, culture and camaraderie in the community. The Apollo Club has had numerous distinguished performances including the Inaugural Ball of President Eisenhower, Second place at the Eisteddfod International Choral Competition in Wales, Inauguration of MN Governor Tim Pawlenty, and most recently Carnegie Hall in NYC.

theapolloclub.org



APOLLO MALE CHORUS

TENOR I

Scott Azbill
Nathan Bird*
Jim Bukstein
Alvin Buss
Timothy Faatz*
Todd Grover
Darren Jackson
Michael Janson
Fred Jensen
Jeff Lorsung
Mark Staton

TENOR II

Robert Benke
Mark Bliven
Steven Ellison
Aaron James*
Patrick Jensen
Shawn Jones
Bob Lange
Grant McEachern
Andy Morantz
Ray Peterson
David Pitt
Brian Robran
Peter Zvanovec*

BASS I

James Elsass
Jerry Casterton
Steve Dahl
Chan Handberg
Dustin Hertzog
Steven Hodulik*
Curt McDougall
Franz Metzger
John Metzger
Richard Moseng
Tim Nichols
David Peterson
Paul Price
Adam Reinwald*
Bill Walraven
Aston S. Wood Jr.

BASS II

David Briggs
Dean Chenoweth
William Esch*
Paul Esser
Bill Jones
Ron Ketterling
Kevin Komadina
Ben Pollack
Joel Quinnell
Jim Robbins
Mike Rudolph
Mike Sandler
David Schlange
Timothy C. Takach*
Tom Wilson
Barak Zierhut

*Section Leader

ADMINISTRATIVE STAFF

Artistic Director & Conductor
Dr. Sean Vogt

Arts Administrator
Aaron James

Accompanist
Barbara Brooks

PRODUCTION STAFF

Music Contractor
Rebecca Arons

Ted Mann Concert Hall
Thank you to the entire staff
for supporting this concert.

BOARD OF DIRECTORS

Darren Jackson,
President

Ray Peterson,
First Vice
President

Shawn Jones,
Second Vice
President

David Pitt,
Secretary

Al Buss, Treasurer

Michael Janson

Patrick Jensen

Andy Morantz

David Peterson

Susan Rostkoski

ORCHESTRA

FIRST VIOLIN

Jill Olson, Concertmaster
Allison Ostrander*
Julia Persitz
Natalia Moiseeva
Colin McGuire

SECOND VIOLIN

Laurie Petruconis*, Principal
Elizabeth Decker
Conor O'Brien
Elise Parker
Maisie Block

VIOLA

Thomas Turner, Principal
Susan Janda*
Sifei Cheng

CELLO

James Jacobson, Principal
Rebecca Arons*
Teresa Richardson

BASS

Fred Bretschger, Principal
Charles Block
Rolf Erdahl

HARP

Min Kim

FLUTE

Adam Kuenzel

FLUTE/PICCOLO

Jane Garvin

CLARINET

David Pharris
Karrin Meffert-Nelson

OBOE

John Snow

OBOE/ENGLISH HORN

Marni Hougham

BASSOON

Norbert Nielubowski
Coreen Nordling

HORN

Matt Wilson
Chuck Hodgson
Neal Bolter
William Eisenberg

TRUMPET

Douglas Carlsen
Lynn Erikson
Christopher Volpe

TROMBONE

Phillip Ostrander
Larry Zimmerman

TROMBONE/BASS TROMBONE

John Tranter

TUBA

Steven Skov

TIMPANI

Robert Adney

PERCUSSION

Steve Kimball
Kory Andry
Paul Hill
Adam Rappel
Erik Barsness

*Members of Four Voices String Quartet