



SBP
MEMORIAL
CONCERT

SANDY SPRING FRIENDS SCHOOL

POSTCLASSICAL
ENSEMBLE

presents

Music in the Shadow of War

Friday, May 11, 2018

7:15 p.m.

Sandy Spring Friends School Performing Arts Center

THE SBP MEMORIAL CONCERT

Sandy Spring Friends School is delighted to present the fourth annual **SBP MEMORIAL CONCERT**, held in honor and memory of Nan Schwarz Pricher '67 and Jane Schwarz Binger.

SSFS established the SBP Memorial Concert in appreciation of Jane and Nan's love of Sandy Spring Friends School and the role that classical music played in the life of SSFS's first generation of alumni. The SBP Memorial Concert is dedicated to continuing the tradition of classical music at Sandy Spring Friends School, first established by Barry Morley and carried through years of operettas and countless SSFS alumni for whom musical education played a formative role.

The School is honored to welcome PostClassical Ensemble back to campus for the fourth annual SBP Memorial Concert. We look forward to many more years of classical music at SSFS.

PostClassical Ensemble *presents*

Music in the Shadow of War

Netanel Draiblate, violin

Benjamin Capps, cello

Alexander Shtarkman, piano

Rockville Singers and Sandy Spring Chorus

Angel Gil-Ordóñez, conductor

Debra Houston, accompanist

Joseph Horowitz, host

Tonight's program links to "Secret Musical Skirmishes of the Cold War: The Shostakovich Case," Wednesday, May 23 at the Washington National Cathedral at 7:30 pm. (postclassical.com/performances/secret)

Tonight's Program:

Music in the Shadow of War

HANNS EISLER

United Front Song

Rounds

Parteikonferenz

Für vier Stimmen

An den kleinen Radioapparat

Wienerland

DMITRI SHOSTAKOVICH

Sonata for Cello and Piano (1934)

Allegro non troppo

Allegro

Largo

Allegro

DMITRI SHOSTAKOVICH

Piano Trio No. 2 (1944)

Andante

Allegro con brio

Andante

Allegretto

Discussion with the artists

ABOUT THE PARTICIPANTS

Netanel Draiblate and **Benjamin Capps** are concertmaster and principal cellist of PostClassical Ensemble. **Alexander Shtarkman**, a graduate of the Moscow Conservatory, teaches at the Peabody Institute. He is a frequent guest of PostClassical Ensemble.

Angel Gil-Ordóñez is Music Director of PostClassical Ensemble, Principal Guest Conductor of New York's Perspectives Ensemble, and Music Director of the Georgetown University Orchestra. He also serves as lead advisor for Trinitate Philharmonia, a program in León, Mexico modeled on Venezuela's El Sistema. In 2006, the king of Spain awarded him the country's highest civilian decoration, the Royal Order of Queen Isabella. To learn more about Gil-Ordóñez' work, visit gilordonez.com.

PostClassical Ensemble Executive Director **Joseph Horowitz** has long been a pioneer in classical music programming. As Executive Director of the Brooklyn Philharmonic Orchestra, he received national attention for festivals exploring the folk roots of concert works. Now an artistic advisor to half a dozen American orchestras, he directs an NEH-funded symphonic consortium, "Music Unwound." He is also the award-winning author of ten books mainly dealing with the history of classical music in the United States. His blog is artsjournal.com/uq.

PostClassical Ensemble—called "one of the country's most innovative music groups" (Philip Kennicott) and "wildly ambitious" (Anne Midgette)—Ensemble-in-Residence at the Washington National Cathedral. PCE was founded in 2003 by Angel Gil-Ordóñez and Joseph Horowitz as an experimental orchestral laboratory. PCE programming is thematic and cross-disciplinary, typically incorporating dance, art, film, or theater, exploring unfamiliar works and recontextualizing standard repertoire. PCE concerts and recordings are regularly heard (and archived) on the WWFM Classical Network. www.postclassical.com

TEXTS AND TRANSLATIONS

United Front Song

Words by Bertold Brecht

- 1.) And just because he's human
A man would like a little bite to eat.
He won't get full on a lot of talk
That won't give him bread and meat.

Refrain:

So, left, two, three,
To the work that we must do,
March on in the workers' united front
For you are a worker, too.

- 2.) An just because he's human
He doesn't like a pistol to his head,
He wants no servants under him
And no boss over his head.

- 3.) And just because he's a worker
The job is all his own,
The liberation of the working class
Is the job of a workers alone.

Kanon #1: Parteikonferenz

Words by Bertold Brecht

Aber das Neue muß Altes bezwingen.
Anders sind immers die Wellen im Rhein.
Und wir werden ein Deutchland erringen,
Und es wird neu und ein anderes sein.

Party Conference

Words by Bertold Brecht

*But the new has to overcome the old.
The waves in the Rhine are always different
And we will win a Deutschland,
And it will be new and different.*

Kanon #4: From the Aeneid

Text from Virgil

Tantae molis erat Romanam
Condere gentem, condere gentem.

So vast was the Roman Empire, empire.

Wienerlied

Text by Bertold Brecht

“Herr Hauptmann, Herr Hauptmann,
Ich gehn's lassen's mein Geliebten
von die Soldaten weg.”
“Dein Geliebten kan ich vielleicht dir geb'n,
Vorerst muß ich dir vier Rätsel auf geb'n.

Rat' mal: was ist ein König ohne Land,
Rat' mal: was ist ein Erde ohne Sand,

Rat' mal: was ist ein Haus ohne Tisch,
Rat' mal: was ist ein Wasser ohne Fisch?”

“Da rat' ich: im Kartenspiel ist
ein König ohne Land.
Da rat' ich: im Blumentopf isst
ein Erde ohne Sand.

Da rat' ich: ein Schneckenhaus ist
ein Haus ohne Tisch,
da rat' ich: di Tränen sind ein Wasser ohne Fisch.”

Viennese Song

Text by Bertold Brecht

*Girl's entreaty: “Captain, Captain, please let my beloved
leave the life of a soldier.”*

*Captain: “Maybe I can give you your lover. For now, though,
I have to give you four riddles of advice.*

*Guess what's a king without land,
Guess what's an earth without sand,
Guess what's a house without a table,
Guess what's a fish-free water? “*

*“Here I suppose: in the card game is a
king without land.*

*Here I suppose: in the flowerpot is
an earth without sand.*

*Here I suppose: a snail's shell is
a house without a table.*

Here I suppose: tears are a water without fish.”

An den kleinen Radioapparat

Text by Bertold Brecht

Du kleiner Kasten, den ich flüchten trug,
Daß meine Lampen mir auch nict zerbrächen,
Besorgt vom Hause zum Schiff, vom Schiff zum Zug,
Dass meine Feinde weiter zu mir sprächen,
An meinem Lager und zu meiner Peinder letzten nacts,
Der ersten in der Früh', von ihren Siegen und von
meiner Müh.
Veraprich mir, nicht auf ein mal stumm zu sein.

To the Little Radio

Text by Bertold Brecht

*You little box, held to me escaping
So that your valves should not break
Carried from house to house to ship from sail to train,
So that my enemies might go on talking to me
Near my bed, to my pain
The last thing at night, the first thing in the morning,
Of their victories and of my cares,
Promise me not to go silent all of a sudden.*

NOTES ON THE PROGRAM

By Joseph Horowitz

Hanns Eisler (1898-1962) studied with Arnold Schoenberg in Vienna after front-line service in World War I. He made his name in Berlin during the 1920s and '30s as the preferred composer for the poet/provocateur Bertolt Brecht. Eisler's workers' songs – *Kampflieder* (“songs of struggle”) – linked to a Workers-Singers Union with 400,000 members. With the actor/singer Ernst Busch, Eisler performed in halls and bars; he became a reckonable political force in support of the Communist Party.

With the coming of Hitler, Eisler fled to the US, where he attempted to help New York City's Composers' Collective foster a comparable proletarian song movement enlisting Aaron Copland, among others.

Eisler was next victimized by the Cold War, blacklisted and interrogated as the “Karl Marx of Music.” Notwithstanding support from Copland, Igor Stravinsky, Leonard Bernstein, and Charlie Chaplin, he was conspicuously deported in 1948. His response, also widely reported, read: “I leave this country not without bitterness and infuriation. I could well understand it when in 1933 the Hitler bandits put a price on my head and drove me out. They were the evil of the period; I was proud at being driven out. But I feel heartbroken over being driven out of this beautiful country in this ridiculous way.”

In East Berlin, Eisler composed the national anthem for the German Democratic Republic. Though re-united with Brecht, he discovered himself ideologically suspect all over again. In effect, Eisler is a composer who endured a condition of exile for most of his professional life. A fascinating one-man study in music and politics, he is an obvious candidate for rediscovery.

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In September 1941 Shostakovich's home city of Leningrad was circled by Nazi soldiers. The siege – the most devastating in recorded history – lasted until January 1944. It cost some three million military and civilian lives. Like so many Soviet artists and intellectuals, Shostakovich was evacuated to safety. But the fate of Leningrad, and of Russia generally, was the inescapable topic of Shostakovich's wartime music. Three Shostakovich works – the Symphonies Nos. 7 (1941) and 8 (1943), and the present Piano Trio No. 2 (1944) – are among the most famous musical embodiments of suffering and inhumanity.

The bitter intensities of these works are amplified by another war – Stalin's Terror. In Solomon Volkov's *Testimony: The Memoirs of Dmitri Shostakovich* (1979), the composer observes:

Too many of our people died and were buried in places unknown to anyone, not even their relatives. It happened to many of my friends. Where do you put the tombstones? . . . Only music can do that for them. . . .

I think constantly of those people, and in almost every major work I try to remind others of them. The conditions of the war years were conducive to that, because the authorities were less strict about music and didn't care if the music was too gloomy. . . .

The Second Piano Trio is also notable for its inclusion of a Jewish theme for the *danse macabre* finale. In *Testimony*, Shostakovich says:

I think, if we speak of musical impressions, that Jewish folk music has made a most powerful impression on me. I never tire of delighting in it, it's multifaceted, it can appear to be happy while it is tragic. It's almost always laughter through tears.

This quality of Jewish folk music is close to my ideas of what music should be. There should always be two layers in music. Jews were tormented for so long that they learned to hide their despair. They express despair in dance music. . . .

This is not a purely musical issue, this is also a moral issue. I often test a person by his attitude toward Jews. In our day and age, any person with pretensions of decency cannot be anti-Semitic. This seems to obvious that it doesn't need saying, but I've had to argue the point for at least thirty years.