

 **PRINCETON UNIVERSITY**

Department of German  
*and the*  
Princeton Chamber Music Society  
*presents*

**Music From Theresienstadt**  
**[Terezín]**

Introduction by Professor Thomas Y. Levin,  
Followed by a discussion moderated by  
Professor Christopher Hailey

7:00PM  
Saturday, November 9th, 2019  
Chancellor Green Rotunda



*Sponsored by the Department of German  
in collaboration with the Princeton Chamber Music Society*

*The Princeton University Department of German  
in collaboration with the Princeton Chamber Music Society*

***Music From Theresienstadt [Terezin]***

*Followed by a discussion with Professor Christopher Hailey (Visiting Lecturer in Music)  
moderated by Professor Thomas T. Levin (Associate Professor in German)*

**Program**

Concertino (1925)	Erwin Schulhoff (1894-1942)
Nick Ioffreda, <i>flute/piccolo</i> Cara Turnbull, <i>double bass</i> David Ramirez, <i>viola</i>	
„Ich wandre durch Theresienstadt“	Ilse Weber (1903-1944)
Maddy Kushan, <i>soprano</i> Janice Cheon, <i>violin</i>	
<i>Lieder der Tröstung</i> (Songs of Consolation) (1943)	Viktor Ullmann
Maddy Kushan, <i>soprano</i> Sophia Winograd, <i>violin</i> Ethan Glattfelder, <i>viola</i> Mika Hyman, <i>Cello</i>	
Tanec [Tanz] for String Trio (1944)	Hans Krasa (1899-1944)
Janice Cheon, <i>violin</i> Ethan Glattfelder, <i>viola</i> Jeremy Cha, <i>cello</i>	
String Quartet No. 3 (1943)	Viktor Ullmann (1898-1944)
Janice Cheon & Sophia Winograd, <i>Violin</i> Ethan Glattfelder, <i>Viola</i> Jeremy Cha, <i>Cello</i>	

**Performers**

**Jeremy Cha '23**, *cello*, is a freshman currently hoping to study biology. Throughout high school, he participated in the Manhattan School of Music Precollege Division. His senior year, he joined the New Jersey Youth Symphony. On campus, he also plays with the Princeton University Orchestra. Aside from music, Jeremy likes to take naps and is a big fan of Chipotle.

**Janice Cheon '20**, *violin*, is a German major with certificates in Music Performance, Medieval Studies, and Humanistic Studies. She is president of the Princeton Chamber Music Society and plays with the Princeton University Orchestra and Early Music Princeton. Janice is also the undergraduate course assistant for the German department and the editor-in-chief of the *Princeton Studies in Late Antiquity and the Middle Ages*.

**Ethan Glattfelder, '21**, *viola*, is a French and Italian major with certificates in Humanistic Studies and Medieval Studies. He is co-president of the Princeton University Orchestra, plays with Early Music Princeton, and is a SHARE peer advisor. Ethan is also a peer reviewer for the *Princeton Studies in Late Antiquity and the Middle Ages*. He focuses on Judaic Studies and Holocaust Studies in his independent work.

**Nick Ioffreda, '20**, *flute/piccolo*, is a Computer Science Major with a certificate in Music Performance. He is artistic director of the Princeton Chamber Music Society. He studied with Bart Feller and Mindy Kaufman at the Juilliard Pre-College. Off campus, Nick is an avid Revolutionary War and Civil War reenactor and fife player.

**Mika Hyman, '22**, *cello*, is a prospective comparative literature or Italian major from London. She is pursuing certificates in Italian language and literature, humanistics studies, and medieval studies. On campus, she is a member of Early Music Princeton, membership chair, and a past member of Triangle and president of Princeton's chapter of the international charity solidaritee.

**Maddy Kushan '20**, *soprano*, is a Neuroscience major with certificates in Vocal Performance, Cognitive Science, and Medieval Studies. She currently sings in and manages the Princeton University Glee Club and Chamber Choir, and is music director of Decem.

**David Ramirez, '22**, *viola*, is a sophomore in Butler College from Stony Point, New York. Currently on the pre-med track, he is undecided on a major and is interested in pursuing a performance certificate on the viola. He plays in Early Music Princeton and is a member of the Aquinas Institute, the Catholic student group on campus.

**Cara Turnbull**, *double bass*, is a first-year PhD student studying musicology with a concentration in music cognition. She completed a Bachelor of Music at Ithaca College with a double major in Performance and Sound Recording Technology, as well as a Master of Arts at Stanford University in Music, Science, and Technology. She is currently a member of the Music Cognition Lab here at Princeton, and is interested in the relationships between performers and listeners.

**Sophia Winograd, 21**, *violin*, is pursuing a major in Politics with a certificate in German Language and Culture. In high school, she attended the Manhattan School of Music Pre-College Division where she studied under Elizabeth Faidley. She has performed in various venues in Berlin as part of a refugee-outreach program during the summer of 2016. On campus, Sophia is involved with the Princeton University Orchestra, Triple 8 Dance Company, and Opus 21.

## Music from Theresienstadt

November 9, 2019

### Program Notes:

A difficulty I found while programming this concert came from thinking about a “musical life” that was possible in Theresienstadt, a “camp-ghetto” that existed from 1941 to 1945 in German-occupied Czech lands. In recent years, through recordings, performances, and music criticism, music of Holocaust victims has been given increasing attention. Theresienstadt (Terezín) has become almost synonymous with the “music of the Shoah,” even though it was not the only camp or ghetto in which music was played and composed during World War II. However, it was unique as a site to which the Nazis deported a cultural elite to reinforce Terezín’s status as a propaganda site. Nazi authorities permitted cultural activities in the camp, including music performances by choirs, cabaret groups, and orchestras. Undeniably, this “musical life” was manipulated as part of the fascist project of so-called “urban beautification” (*Stadtverschönerung*) that instrumentalized Terezín as a “model Jewish settlement” in Nazi Germany. Miroslav Kárný, historian and survivor of Terezín, wrote that this musical life “affected the internal life of the camp only minimally and only temporarily.”

This “musical life” should not disguise the fact that Terezín was also a transit camp in which more than 33,000 people died from hunger, disease, and physical and psychological exhaustion and about 84,000 men, women, and children were sent to death camps. Erwin Schulhoff was arrested in 1941 and sent to the internment camp of Wülzburg bei Weissenburg in Bavaria, where he died in August 1942. His father, however, died in Terezín in 1942. Viktor Ullmann, who tried desperately to get emigration visas for himself and his family, was arrested on September 8, 1942 with his wife and deported to Terezín. He and Hans Krasa were transported to Auschwitz on October 16, 1944, where they were gassed two days later. Ilse Weber and her family were deported to Terezín in February 1942. She volunteered to join her husband when he was deported to Auschwitz in 1944, and was immediately sent to the gas chamber.

The persistence with which musicians tried to create a seemingly normal musical life in Terezín is both remarkable and harrowing. Viktor Ullmann, the musical leader, organized concerts for the SS-controlled “Leisure Activities Administration” and wrote reviews in makeshift newspapers, all while continuing to compose works such as his *String Quartet No. 3* and his string

trio. Hans Krasa composed a series of string trios at Terezín. *Tanec [Tanž]*, his first, builds on the relentless soundscape of trains. Ilse Weber's "Ich wandre durch Theresienstadt" comes from songs that she composed and played on the guitar with children in the camp, singing to comfort them even in the gas chambers of Auschwitz, according to witness testimonies. The composers featured on today's program all were German speakers of Jewish descent active in predominantly Czech-speaking Prague.. In terms of their musical education they represent a generation heavily influenced by the modernism of Mahler, Schoenberg, Zemlinsky, and Stravinsky. They were comfortable in multiple musical idioms of the late Romantics, the post-WWI avant-garde, popular music, and folk music. Schulhoff's *Concertino for Flute, Viola, and Double Bass* captures this unique moment in 20th century music, something that was lost after World War as music abandoned this synthesis in favor of highly specialized experimentation.

The works on today's program represent only a fraction of these composers' oeuvre, a fraction of the music that was composed in the camps or ghettos, and a fraction of music written in remembrance of the Holocaust. While learning these pieces and reading about their histories, what I found most striking was their lyricism and their tendency to end on a hopeful cadence, particularly in comparison with the music of postwar composers who often try to invoke the atrocities of the Holocaust through their works. During rehearsals, we frequently commented on the insistence of ending on a hopeful cadence, oftentimes coming out from a meandering, desolate development. Even so, the return to major modes is always more determined, perhaps even more nostalgic, than triumphant. In this sense, this music is more than simply a reflection of Terezín's cultural life and offers a starting point for reflection, commemoration, and reconciliation, particularly important in today's fraught political moment.

I will save most of the questions and reflections for the post-concert discussion, and will end instead with one quote from Ullmann's essay "Goethe und Ghetto" that I came across in my research: "I have written a fair amount of new music in Theresienstadt...It must be emphasized that Terezin has served to intensify, not obstruct, our musical activities; that we did not sit down by the waters of Babylon and weep; and that our artistic endeavors were commensurate with our will to live."

Janice Cheon, President of PCMS  
November 9, 2019