

Concert Quick Guide®

Exodus: Jewish Composers in Exile

TUE 11/7/23 at 7 PM

Performance #253 Season 9, Concert 9
Stern Auditorium / Perelman Stage at Carnegie Hall



LEON BOTSTEIN *conductor*

CONCERT TIMELINE

2 hours and 15 minutes



Brief remarks by Stefan Williams *horn*



Alexandre Tansman

Born 6/12/1897 in Łódź, Poland
Died 11/15/1986 at age 89 in Paris

Polish Rhapsody

Written 1940, at age 43
Premiered 11/14/1941 in St. Louis; St. Louis
Symphony; Vladimir Golschmann *conductor*



Josef Tal

Born 9/18/1910 in Pinewy, near Poznań, Poland
Died 8/25/2008 at age 97 in Jerusalem, Israel

Exodus

Introduction—Servitude
Prayer
Exodus
The Passage of the Red Sea
Miriam's Dance
Andante
no pause after the first movement

NOAM HEINZ *baritone*

Written 1946–47, in Tal's mid 30s
Premiered 12/14/1947 at Ohel Shem Hall
in Tel Aviv; Israel Philharmonic Orchestra;
Bernardino Molinari *conductor*;
Karl Salomon *baritone*



Walter Kaufmann

Born 4/1/1907 in Karlovy Vary, Bohemia
Died 9/9/1984 at age 77 in Bloomington, IN

Indian Symphony

Written 1943, at age 36

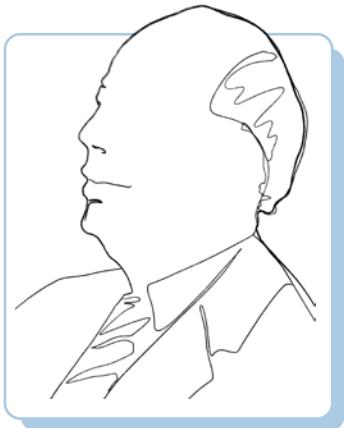
Intermission

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REFRESHMENTS available at the café on the Parquet level

RESTROOMS located on the Parquet, Blavatnik Family First Tier (outside of the Rose Museum), Second Tier, and Dress Circle levels

Brief remarks by Emma Churchill *cello*



Marcel Rubin

Born 7/7/1905 in Vienna
Died 5/12/1995 at age 89 in Vienna

Symphony No. 4, *Dies irae*

Kinderkreuzzug 1939 *13 min*
Dies irae—Allegro deciso *11 min*
Pastorale—Andante *5 min*

Written 1943–45, in Rubin's late 30s;
revised in 1972

All timings are approximate.

Presented at Carnegie Hall by



Tuesday, November 7, 2023 at 7 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

Exodus: Jewish Composers in Exile

Leon Botstein, Conductor

ALEXANDRE
TANSMAN
(1897–1986)

Polish Rhapsody (1940)

JOSEF TAL
(1910–2008)

Exodus (1946–1947)
Introduction—Servitude
Prayer
Exodus
The Passage of the Red Sea
Miriam's Dance
Andante

Noam Heinz, Baritone

WALTER KAUFMANN
(1907–1984)

Indian Symphony (1943)

INTERMISSION

MARCEL RUBIN
(1905–1995)

Symphony No. 4, "Dies irae"
(1943–1945; rev. 1972)
Kinderkreuzzug 1939
Dies irae
Pastorale

The Program

ALEXANDRE TANSMAN

Polish Rhapsody

The Composer

Alexandre Tansman was a Polish composer, pianist, and conductor. He studied law in addition to music, but his professional life was that of a musician. In 1919, he won the first composition competition in Poland following its independence from the Russian Empire. This served as a springboard for his career with a series of concerts with the Warsaw Philharmonic and nearly a decade of international touring following his win. He was approached by founding members of Les Six, a group of composers reacting with neoclassicism to romanticism and impressionism, to convince him to join the group. He refused out of a desire to retain his independence, but would nonetheless remain a staunch advocate for neoclassicism.

Protesting the Nazis

While he was enjoying international success, his music was not performed as widely in Poland. This was likely a result of increasing antisemitic sentiment, as Tansman's family was of Lithuanian-Jewish ancestry. It was in response to the Polish government's collaboration with the Nazi regime that in an act of protest he renounced his Polish citizenship before becoming a naturalized French citizen in 1938. Despite that, he never severed his cultural ties to Poland, firmly believing himself belonging within Polish culture.

The Music

Written following the Nazi invasion of Poland, his *Polish Rhapsody* was dedicated to the defenders of Warsaw during World War II. He utilized quotes from the Polish national anthem, which symbolized the Polish state in an effort to evoke patriotic meaning. Additionally, he divided the work through tempo markings in the style of traditional Polish dances (e.g. *Tempo di polonaise*, *Tempo di mazurka*, *Tempo di mazur*), notably the mazurka, which was the national dance of Poland. He was quoted in the dedication to have said, "Poland has not yet perished, so long as we still live. What the alien force has taken from us, we shall retrieve with a sabre."

—Stefan Williams, TON horn player

JOSEF TAL

Exodus

Longing for a Homeland

Exodus for baritone and orchestra is a compelling composition by the renowned Israeli composer Josef Tal. This work, created in 1941, is a notable example of Tal's ability to blend music with historical and cultural narratives. The piece reflects the tumultuous period of Jewish history leading up to the establishment of the state of Israel. Composed during World War II, it carries a profound historical significance. *Exodus* explores the theme of exile and return, resonating with the Jewish narrative of dispersion and longing for a homeland.

The Music

Tal's composition showcases his distinctive musical style, which blends elements of neoclassicism with modernist techniques. This work is characterized by expressive melodies, intricate harmonies, and a thoughtful orchestration that complements the narrative. The music often combines dramatic and introspective passages, capturing the emotional depth of the subject matter. *Exodus* tells a powerful narrative through music and lyrics. It draws inspiration from the biblical book of Exodus and other Jewish historical and literary sources. The baritone soloist takes on the role of a storyteller, recounting the journey of the Jewish people, their struggles, hopes, and the dream of returning to their homeland. The music serves as a powerful emotional backdrop to this narrative, conveying a sense of longing, resilience, and ultimate redemption.

—Zeyi Sun, TŌN violinist

WALTER KAUFMANN

Indian Symphony

Fleeing to Mumbai

Walter Kaufmann's *Indian Symphony* was inspired by the composer's time spent in India. He was a Czech-Jewish composer who fled to Mumbai in 1934 to escape Nazi Europe. During his time there, he founded the Bombay (Mumbai) Chamber Music Society and, through a work connection, ended up teaching violin to Zubin Mehta, one of India's most highly esteemed classical conductors today.

From Confusion to Adoration

Kaufmann's first experiences with traditional Indian music were negative; he did not understand its theory and believed what he heard was "alien and incomprehensible." With his background attending the German University in Prague for his Ph.D. in musicology, he went on to study traditional Indian music to understand its beauty. He wrote studies detailing traditional North and South Indian ragas, which serve as melodic frameworks for improvisation in traditional Indian music. Kaufmann's time in India began as a story of Jewish survival during Nazi Germany and bloomed into a love story for the composer understanding India's traditional music.

Indian Influence

In India, Kaufmann's most recognizable musical contribution is a short tune that played on the All India Radio every dawn. Millions tuned in to early-morning broadcasts which began with Kaufmann's composition. During the 13 years he spent working at All India Radio, Kaufmann observed performances from some of India's best classical musicians, and this in turn inspired his writing. *Indian Symphony* shows Kaufmann's Indian musical influence through its exploration of textures between strings and winds playing melodies in unison, and via energetic rhythms in its finale that are reminiscent of the complex, fast rhythms found in Indian percussion music.

—Chase McClung, TÖN flutist

MARCEL RUBIN

Symphony No. 4, "Dies irae"

The Composer

In his early years, the Viennese composer Marcel Rubin called many places home, collecting influence from the cultures he encountered. After brief studies with Franz Schmidt, he fled the Nazis by emigrating first to Paris, where he studied with Darius Millhaud, and later to Marseille. After his time in France he went to Mexico City, where he was a rehearsal coach at the opera while also using the opportunity to direct and perform his own compositions. Rubin returned to Austria in 1947, once the war had finished, and he continued to compose and critique music. His creative output was prolific and diverse. Unlike other German composers of his time, Rubin's style focuses on rhythmic sequences and melodic lines instead of intricate harmonies.

A Reflection of War

During his time in Mexico, between 1943 and 1945, Rubin composed his Fourth Symphony, which would later bear the title “Dies irae,” or judgment day. The “Dies irae” is a sequence of the Roman Requiem Mass for the dead, and is commonly included in musical Requiems, such as those by Mozart and Verdi. This symphony became a reflection of his World War II experiences. In early versions of the symphony, its first two movements depicted the horrors of war, while the subsequent two movements evoked the dream of peace, thus earning it its original title, *War and Peace*. He would later discard the two positive movements and replace them with a subdued pastoral movement, concluding contemplatively. The new title, “Dies irae,” draws a parallel between the war and the end of the world, invoking the Gregorian chant as the basis for the second and third movements.

The Music

The first movement is a funeral march inspired by Bertolt Brecht’s heart-wrenching ballad “Kinderkreuzzug 1939,” recounting the tragic story of lost and starving children facing a harsh winter. In the score Rubin included four stanzas of Brecht’s poem, which can be found on the following pages. A solo viola voices a melancholic theme that crescendos into a sweeping orchestral entrance. After the main theme, a lively section unfolds as a central episode. The movement concludes with a nearly inaudible reprise of the main melody. The “Dies irae” second movement recollects the horrors of war. The movement begins with fanfares which precede the Dies irae-like main theme. This theme gradually fractures rhythmically, and brief moments of tranquility emerge through the solo violin’s melody, offering fleeting glimpses of peace interrupted by dissonance. The influence of the Dies irae continues in the symphony’s muted pastoral ending. Variations lead to a serene flute passage concluding with a lingering question, inviting contemplation and the possibility of a brighter future.

—Judith Kim, TŌN violinist; Sydney Link, TŌN violist

Text and Translation

JOSEF TAL

Exodus

Servitude

And they made their lives bitter with hard bondage, in mortar, and in brick, and in all manner of service in the field ...

—Exodus 1:14

Prayer

Return, O Lord, how long? and let it repent thee concerning thy servants.

—Psalms 90:13

Exodus

And it came to pass the selfsame day, that the Lord did bring the children of Israel out of the land of Egypt ...

—Exodus 12:51

The Passage of the Red Sea

And the children of Israel went into the midst of the sea upon the dry ground: and the waters were a wall unto them on their right hand, and on their left.

And the Egyptians pursued, and went in after them to the midst of the sea, even all Pharaoh's horses, his chariots, and his horsemen.

And Moses stretched forth his hand over the sea, and the sea returned to his strength when the morning appeared; ... and the Lord overthrew the Egyptians in the midst of the sea.

And the waters returned, and covered the chariots, and the horsemen, and all the host of Pharaoh that came into the sea after them; there remained not so much as one of them.

—Exodus 14:22–23, 27–28

Miriam's Dance

... Sing ye to the Lord, for he hath triumphed gloriously ...

—Exodus 15:21

Andante

[Instrumental]

MARCEL RUBIN
Symphony No. 4, “Dies irae”

The following four stanzas of Bertolt Brecht’s poem “Kinderkreuzzug 1939” (“Children’s Crusade 1939”) appear in the score of Marcel Rubin’s Symphony No. 4, “Dies irae.” The English translation is by Hans Keller.

Schnee fiel, als man sich’s erzählte
in einer östlichen Stadt
von einem Kinderkreuzzug,
der in Polen begonnen hat.

*Snow fell as they told one another,
there in an Eastern town,
about a children’s crusade:
deep in Poland, wand’ring round.*

Da trippelten Kinder hungernd
in Trüpplein hinab die Chausseen
und nahmen mit sich andere, die
in zerschossenen Dörfern stehn.

*Lost children were scuttling, hungry;
in little formations were seen.
There they gathered with others,
standing where villages once had been.*

Sie wollten entrinnen den
Schlachten,
dem ganzen Nachtmahr,
und eines Tages kommen
in ein Land, wo Frieden war...

*They wanted to fly from the fighting,
let the nightmare cease;
and one fine day they’d come
upon a land where there was peace.*

Wo einst das südöstliche Polen war
bei starkem Schneewehen
hat man die fünfundfünfzig
zuletzt gesehn.

*Where once the south-east of Poland
was,
in raging blizzard keen,
there were our five-and-fifty
last to be seen.*

The Artists

Matti Dine



Leon Botstein

Leon Botstein is founder and music director of The Orchestra Now (TÖN), music director and principal conductor of the American Symphony Orchestra (ASO), artistic codirector of Bard SummerScape and the Bard Music Festival, and conductor laureate and principal guest conductor of the Jerusalem Symphony Orchestra (JSO), where he served as music director from 2003 to 2011. He has been guest conductor with the Los Angeles Philharmonic, Royal Philharmonic Orchestra, Aspen Music Festival, Buffalo Philharmonic Orchestra, Mariinsky Theatre,

Russian National Orchestra in Moscow, Hessisches Staatstheater Wiesbaden, Taipei Symphony, Simón Bolívar Symphony Orchestra, and Sinfónica Juvenil de Caracas in Venezuela, among others. In 2018, he assumed artistic directorship of Campus Grafenegg and Grafenegg Academy in Austria.

Recordings include acclaimed recordings of Othmar Schoeck's *Lebendig begraben* with TÖN, Hindemith's *The Long Christmas Dinner* with the ASO, a Grammy-nominated recording of Popov's First Symphony with the London Symphony Orchestra, and other various recordings with TÖN, ASO, the London Philharmonic, NDR Orchestra Hamburg, and JSO, among others. He is editor of *The Musical Quarterly* and author of numerous articles and books, including *The Compleat Brahms* (Norton), *Jefferson's Children* (Doubleday), *Judentum und Modernität* (Böhlau), and *Von Beethoven zu Berg* (Zsolnay). Honors include Harvard University's prestigious Centennial Award; the American Academy of Arts and Letters award; and Cross of Honor, First Class, from the government of Austria, for his contributions to music. Other distinctions include the Bruckner Society's Julio Kilenyi Medal of Honor for his interpretations of that composer's music, the Leonard Bernstein Award for the Elevation of Music in Society, and Carnegie Foundation's Academic Leadership Award. In 2011, he was inducted into the American Philosophical Society.

Noam Heinz

Noam Heinz is an Israeli-British-American baritone living in Berlin. He joined the Komische Oper Berlin studio program in 2023 after completing the Meitar Opera Studio program at the Israeli Opera (2020–22). He has performed many roles with the Israeli Opera, including the title role in the world premiere of the acclaimed new Hebrew opera *Theodor*, Masetto in Mozart's *Don Giovanni*, Prince Yamadori in Puccini's *Madama Butterfly*,

and El Dancaïro in Bizet's *Carmen*. Additional performances from 2022 included Papageno in Mozart's *Die Zauberflöte* with the Haifa Symphony Orchestra, and the title role in *Don Giovanni* with the Raanana Symphonette Orchestra.

Mr. Heinz's operatic repertoire also includes Nick Shadow in Stravinsky's *The Rake's Progress*; Bob in *The Old Maid and The Thief*, and Mr. Gobineau in *The Medium*, both composed by Menotti; Sam in Bernstein's *Trouble in Tahiti*, the Captain and the Rogue in Bernstein's *Candide* (performed with the Israeli Philharmonic), Guglielmo in Mozart's *Così fan tutte*, and Aneas in Purcell's *Dido and Aneas*, among others.



Uri Elkayam

Mr. Heinz was awarded first prize in Tel Aviv University's Buchmann-Mehta School of Music's annual vocal competition in 2019. He was a semifinalist in the Belvedere competition in 2022, and has received scholarships from the Ronen Foundation (2016–23), the America-Israel Cultural Foundation (2016–23), the Leon Nacht scholarship (2022), Tel Aviv University (2017–19), and the Dr. Elie and Esther Foundation (2016).

The Orchestra Now

The Orchestra Now (TÖN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences by sharing their unique personal insights in a welcoming environment. Hand-picked from the world's leading conservatories—including the Yale School of Music, Shanghai Conservatory of Music, Royal Academy of Music, and the New England Conservatory of Music—the members of TÖN are enlightening curious minds by giving on-stage introductions and demonstrations, writing concert notes from the musicians' perspective, and having one-on-one discussions with patrons during intermissions.

Conductor, educator, and music historian Leon Botstein, whom *The New York Times* said “draws rich, expressive playing from the orchestra,” founded TÖN in 2015 as a graduate program at Bard College, where he is also president. TÖN offers both a three-year master's degree in Curatorial, Critical, and Performance Studies and a two-year advanced certificate in Orchestra Studies. The orchestra's home base is the Frank Gehry-designed Fisher Center at Bard, where it performs multiple concerts each season and takes part in the annual Bard Music Festival. It also performs regularly at the finest venues in New York, including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and others across NYC and beyond. *HuffPost*, who has called TÖN's performances “dramatic and intense,” praises these concerts as “an opportunity to see talented musicians early in their careers.”

The orchestra has performed with many distinguished guest conductors and soloists, including Leonard Slatkin, Neeme Järvi, Gil Shaham, Fabio Luisi, Joan Tower, Vadim Repin, Hans Graf, Peter Serkin, Naomi Woo, Gerard Schwarz, Tan Dun, and JoAnn Falletta. Among TÖN's many recordings are albums featuring pianists Piers Lane, Anna Shelest, and Orion Weiss; *Buried Alive* with baritone Michael Nagy, which includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck's song-cycle *Lebendig begraben*; *Classics of American Romanticism*, featuring the first-ever complete recording of Bristow's *Arcadian Symphony*; and the soundtrack to the motion picture *Forte*. Recordings of TÖN's live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM The Classical Network, and are featured regularly on *Performance Today*, broadcast nationwide.

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The Orchestra Now

Leon Botstein, Music Director

First Violins

Yi-Ting Kuo
Concertmaster
Nayoung Kim
Lana Auerbach
Chance McDermott
Samuel Frois
Yaewon Choi
Zeyi Sun
Emerie Mon
Julián Andrés Rey
Peñaranda
Gökçe Erem
Adam Jeffreys TÖN '23
Adrienne Harmon

Second Violins

Haley Schricker
Principal
Jonathan Fenwick
Shengjia (Sherry) Zhang
Haley Maurer Gillia
Seunghye Park
Enikő Samu
Judith Kim
Leonardo Pineda '15
TÖN '19
Nadya Meykson
Maya Lorenzen
Angeles Hoyos*

Violas

Michael Halbrook
Principal
Sydney Link
Andrea Natalia Torres-
Álvarez
Tania Ladino Ramirez
Keegan Donlon
Nelsy Badia
Kathleen Bosman
YoonJung Hwang

Cellos

Amelia Smerz
Principal
Eva Roebuck
Yuri Ahn
Sam Boundy
Dariimaa Batsaikhan
Jihyun Hwang
Emma Churchill
Chris van Zyl IAP '24
Elvira Hoyos*

Basses

Luke Stence TÖN '22
Principal
Holdan Arbey Silva
Acosta
Rowan Puig Davis
Josh Marcum
John-Paul Norpoth
Slaveiko Savov

Flutes

Jordan Arbus
Principal¹
Olivia Chaikin
Principal²⁻⁴
Chase McClung
Piccolo¹⁻³

Oboes

David Zoschnick
Principal
Mark Sophia
Quinton Bodnár-Smith
English Horn¹⁻²

Clarinets

Zachary Gassenheimer
Principal^{1,2}
Dávid Kéringér
Principal^{3,4}
Colby Bond
Bass Clarinet
Megan Dillon
Alto Saxophone

Bassoons

Miranda Macias
Principal^{1,2}
Kylie Bartlett
Principal³, Contrabassoon^{2,4}
Han-Yi Huang
Principal⁴

Horns

Stefan Williams
Principal ¹⁻³
Douglas Nunes
Principal ⁴
Daniel Itzkowitz
Ziming Zhu
Emily Buchler TÖN '21
Assistant
Tori Boell*

Trumpets

Giulia Rath
Principal ¹
Forrest Albano
Principal ^{2,3}
Jid-anan Netthai
Principal ⁴
Angela Gosse
Assistant

Trombones

Zachary Johnson
Principal ^{1,2}
Stephen Whimple
Principal ^{3,4}
Samuel Boeger
Bass Trombone

Tuba

Tyler Woodbury

Timpani

David Fein
Hamza Able*

Percussion

Petra Elek
Luca Esposito
Nick Goodson
Matthew Overbay APS '22

Harps

Cheng Wei (Ashley) Lim

Keyboard

Neilson Chen
Piano, Celeste
Ji Hea Hwang
Celeste

1 Tansman
2 Tal
3 Kaufmann
4 Rubin
* not performing in this concert

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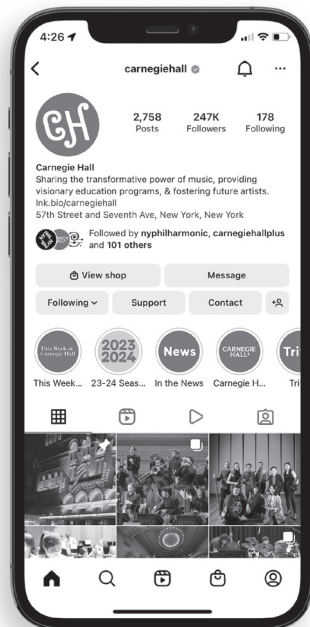
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Meet the TŌN Musicians

Stefan Williams, Horn

Stefan will talk briefly about Alexandre Tansman's *Polish Rhapsody*, Josef Tal's *Exodus*, and Walter Kaufmann's *Indian Symphony* on stage before the performances.

Hometown: Athens, GA

Alma maters: University of Georgia, B.A. 2018;
Rutgers University M.M. 2020

Appearances: Brevard Music Center, 2014;
Aspen Music Festival, 2022



Matt Dine

What do you think orchestra concerts should look like in the 21st century? A much more casual, relaxed environment akin to concerts of other genres

Which composer or genre of music do you feel you connect with most? Any of the Romantics like Brahms, Bruckner, Mahler, or Strauss

What is your favorite piece of music, and why do you love it? Schoenberg arranged Brahms' Piano Quartet No. 1 for orchestra. It's evocative of both of the composers in the best ways possible, while everyone in the orchestra gets something fun to do at some point.

Favorite non-classical musician or band: Stereolab, Caravan Palace

If you could play another instrument, what would it be? Probably the oboe

Tell us something about yourself that might surprise us: I have aphantasia, so my ability to visualize is extremely limited.

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Emma Churchill, Cello

Emma will talk briefly about Marcel Rubin’s Symphony No. 4, “Dies irae,” on stage before the performance.

Hometown: Newton, MA

Alma maters: Oberlin Conservatory of Music, Shepherd School of Music at Rice University

Appearances: Orchestra of the Americas, Bowdoin Music Festival, Orford Musique, Cremona International Music Academy

What is your earliest memory of classical music? I grew up in a musical household and my earliest memories are of being brought to concerts and recitals.

When did you realize you wanted to pursue music as a career? At age 17 I went on a youth orchestra tour in Europe. After a particularly special performance in the Concertgebouw, that was the moment I knew I wanted to try and pursue a career in music.

What has been your favorite experience as a musician? Music has given me the opportunity to meet and learn from so many incredible musicians and people, from school to traveling and having the chance to do side-by-sides with other students in other countries has been really special.

Favorite non-classical musician or band: Listening to the likes of Earth, Wind & Fire; The Beatles; and Frank Sinatra will always make me feel better.

Tell us something about yourself that might surprise us: I have an identical twin sister who is pursuing a career in classical violin on the opposite coast, in San Francisco.

Piece of advice for a young classical musician: If this is something you really love, stick with it! It’s a wild ride, but the people you meet along the way and are able to learn from or collaborate with makes it all worth it!

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