



ENSEMBLE FOR THESE TIMES

NANETTE MCGUINNESS. SOPRANO ANNE LERNER. CELLO MARGARET HALBIG. PIANO

SATURDAY, JUNE 12. 2021 | 7:30 PM

E4TT.ORG

Welcome to E4TT's season closer and the series finale for "Emigres & Exiles in Hollywood," our multi-year exploration of music by the great Hollywood composers who fled the Third Reich in the 1930s and 40s. Once here in America, they helped create the characteristic Hollywood sound that shaped what we hear in the movies today, continuing their roles as seminal composers and major teachers in their adopted home and deeply influencing classical music in this country—and around the world. It's no exaggeration to say that the course of film and classical music written in the U.S. after 1940 was both enriched and irrevocably guided by these extraordinarily talented exiles who settled in Southern California to escape the Holocaust. Today, we're performing music by five of them, and we've also added in works by four Polish composers who stayed in Europe and survived.

We hope you'll join us after the concert at a virtual "Meet & Greet" green room with the performers on Zoom and also next season, which we'll be announcing soon.

We'd also like to invite you to follow our ongoing 2021 #MeetTheArtist Monday series on social media, featuring monthly interviews spotlighting BIPOC creative artists. Thus far we've featured Pamela Z, Gabriela Lena Frank, Jonathan Bailey Holland, Anthony R. Green, and Sakari Dixon Vanderveer. Follow us on <u>social media</u> and take a look every Monday to see more about each month's artist.

Speaking of finales, we want to express our deep gratitude to Anne Lerner for her wonderful contributions as a member of E4TT over the past five years. While she is moving on to other musical projects after tonight, as well as continuing her work as a dedicated cello teacher and youth orchestra conductor, we've very much enjoyed having her play with us!

In the meantime, thank you for having joined us online for our 13th season, stay safe, and be well!

Progam

Hanns Eisler (1898-1962)	Hollywood-Elegie No. 7 ^{S / P} Diese Stadt hat mich belehrt Die Kirschdieb	4′
Alexandre Tansman (1897-1986)	from Sonatine transatlantique (1930) P Spiritual and Blues Charleston	7′
	Mazurkas: 1er Recueil (1918-28) 8. Moderato 9. Molto vivace (Oberek)	4′
Grażyna Bacewicz (1909-1969)	Andante (arr., from Sonata da Camera, 1945) ^C /P	3′
André Tchaikowsky (1935-1982)	Inventions, Op. 2 (1961-2): #1, 2, 8 P	4′
Eric Zeisl (1905-1959)	Du S/P Dieselbe Vergiss Mein Nicht	6′
Szymon Laks (1901-1983)	from <i>Trois Pièces de Concert</i> (1935): Romance ^C /P	6′
Mieczysław Weinburg (1919-1996)	24 Preludes for Violoncello Solo: #1-4 ^c	6′
Miklós Rósas (1907-1995)	from Kaleidescope, Op. 19 (1946) ^P 1. March 4. Berceuse 6. Burlesque	5′
Franz Waxman (1906-1967)	Introduction and Scherzo* C / P (1967, arr. Patrick Russ) * Fidelio Music Publishing Co. All rights reserved.	4′

Texts & Translations

All translations by Barbara Zeisl Schoenberg

Eisler texts by Bertolt Brecht (1898-1956) Hollywood-Elegie No. 7

I saw many friends and the friend I loved the most among them helplessly sink into the swamp. I pass by daily.

And the drowning was not over in a single morning. This made it more terrible. And the memory of our long talks about the swamp, which already held so many powerless.

Now I watched him leaning back Covered with leeches in the shimmering softly moving slime: Upon the sinking face the ghastly blissful smile.

Diese Stadt hat mich belehrt,

Paradies und Hölle können eine Stadt sein. Für die Mittellosen Ist daß Paradies die Hölle.

Der Kirschdieb (adapted by Eisler)

An einem frühen Morgen, lange vor Morgengraun,

ging zum Fenster.

Auf meinem Kirschbaum—Dämmerung füllte den Garten-

This city has taught me,

Paradise and hell can be the same town. For the destitute. Paradise is Hell.

The Cherry Thief

Early one morning, long before daybreak,

Wurde ich geweckt durch ein Pfeife und I was awakened by a whistle and went to my window.

> Up in my cherry tree—dawn had filled the garden

Saß ein junger Mann mit gepflickter Hose Und pflückte lustig meine Kirschen.

Mich sehend nickte er mir zu, mit beiden Händen

Holt' er die Kirschen aus den Zweigen in seine Taschen.

Noch eine ganze Zeitlang als ich wieder in meine Bettstat lag,

Hört' ich ihn sein lust'ges kleines Lied pfeifen.

Sat a young man wearing patched pants Marrily picking my charries

Merrily picking my cherries.

Seeing me, he nodded at me:

He snatched the cherries from the branches into his pockets.

For quite a while, when I had returned to my bed,

I heard him whistling his merry little song.

Du

by Ricarda Huch (1864-1947)

Seit du mir ferne bist, hab' ich nur Leid, weiß ich, was Sehnsucht ist und freudenlose Zeit.

ich hab' an dich gedacht ohn' Unterlaß und weine jede Nacht nach dir mein Kissen naß.

Und schließt mein Auge zu des Schlafes Band so wähn ich, das tust du, mit deiner weichen Hand.

Dieselbe

by Johann W. von Goethe (1749-1832)

Nur wer die Sehnsucht kennt Weiß, was ich leide! Allein und abgetrennt Von aller Freude, Seh ich ans Firmament Nach jener Seite.

Ach! der mich liebt und kennt, Ist in der Weite. Es schwindelt mir, es brennt

You

Since you have been away I've had only pain and know what longing is and have so joyless lain.

I've thought so long 'bout you never ceasing, crying every night Into my pillow, weeping.

And if my eyes are closed by slumber's gentle sand: Then do I think it's you, with your gentle hand.

The Same

Only one who longing knows, Knows for what I yearn! Alone and quite cut off, From all, I seem to burn And look to the firmament to that glowing urn.

Oh, he who loves and knows me, Is so far away. I am dizzy, it burns

Mein Eingeweide. Nur wer die Sehnsucht kennt Weiß, was ich leide!

Vergiss Mein Nicht by Richard Schaukal (1874-1942)

Vergissmeinnicht hab' ich im Fichtenwald gepflückt, Wo Moos bescheiden ihm die Wurzeln schmückt.

Und sinnend halte ich den blauen Strauss in der Hand Und blicke traurig auf das holde Wunder and stare sadly at the lovely wonder, unverwandt.

Komm her mein Kind und kühle dein Gesicht In dieser Sterne keuschem Licht: vergiss mein nicht.

my innermost parts. Only one who longing knows, Knows for what I yearn!

Forget-Me-Nots

Forget-me-Nots did I in pinewood forests loot, Where moss had humbly adorned its roots.

And reflecting, hold the blueish bouquet in my grasp, quite steadfast.

Come here, my child and cool down your sweet face In these stars' light chaste: forget me not.

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About the Composers

GRAŻYNA BACEWICZ (1909-1969) is considered one of Poland's great musical treasures. A child prodigy, she studied violin, piano, and composition in Warsaw and Paris. Bacewicz's compositional career became her primary focus after a stellar career as a violinist and teacher. Her compositions include a ballet ("Desire") based on a play by Picasso, but is primarily focused on works with strings. She was one of the founders of the Warsaw Autumn Festival and became the first woman vice-president of the Union of Polish Composers.

HANNS EISLER (1898-1962). Born in Leipzig to a musical family, Hanns Eisler grew up in Austria, where he studied with Arnold Schoenberg. A staunch Communist, Eisler found his works banned by the Nazis in the 1930s and spent the rest of the 1930s traveling in exile before moving to Los Angeles. Two of his film scores from that period (*None But the Lonely Heart* and *Hangmen Also Die*) were nominated for Oscars; while in LA, he continued to collaborate with Brecht and also worked with Adorno. Blacklisted during the Cold War and investigated by the House Un-American Activities Committee, he was deported in 1948, eventually settling in East Berlin.

Born in Warsaw to a Russian Jewish family, **SZYMON LAKS** (1901-1983) first studied mathematics in Vilnius and then music in Warsaw, continuing his musical studies in Paris, like so many composers of his time. A founder of the Association of Young Polish Composers while in Paris, he was arrested and interned in 1941 at Pithiviers and then deported to Auschwitz in 1942. There he survived by leading the orchestra until he was sent to Dachau in 1944. Multilingual, Laks returned to Paris after the war, where he spent the rest of his days, focusing increasingly on writing and then on translation.

MIKLÓS RÓZSA (1907-1995) was born in Budapest and moved to the U.S. in 1940. One of very few émigrés who succeeded equally in both the American concert scene and Hollywood, Rózsa won Academy Awards for his scores to Ben-Hur, Spellbound, and A Double-Life, along with nominations for many more, including the Thief of Baghdad, Dead Men Don't Wear Plaid, Jungle Book, and others. E4TT recorded Rózsa's Duo Op. 8 on its Gold-Medal release from 2018, "The Hungarians: From Rózsa to Justus" (Centaur CRC 3660).

ALEXANDRE TANSMAN (1897-1986) was born in Łodz (then part of Russia). A composer and virtuoso pianist, he moved first to France and then, in 1941, to Los Angeles. There he composed and scored films, including Paris Underground. After the war, he returned to France, continuing to write classical works that combined Jewish and French influences.

Polish composer and award-winning pianist **ANDRÉ TCHAIKOWSKY (1935-1982)** was born in Warsaw under the name Robert Krauthammer to a musical Jewish family. In the beginning of World War II his family was sent to the Warsaw ghetto. He was smuggled out, given fake papers, and with his grandmother, went into hiding, where they stayed until they were caught in the Warsaw Uprising in 1944. Sent to a transit camp, he was treated as a Polish citizen rather than as Jewish and was released in 1945.

Born in Silesia, **FRANZ WAXMAN** (1906-1967) moved to Berlin and played jazz before emigrating to LA. Another giant of Hollywood and a great melodist, he composed numerous film scores, including *Bride of Frankenstein*, and won Oscars for A *Place in the Sun* and *Sunset Boulevard*. His son, John, relates that when his father founded the LA Music Festival to combine the best in contemporary and classical music he would arrange for composers to conduct their own works if possible. Waxman was invited to Russia to conduct his music, becoming the first American to conduct there. When he died, Waxman was working on a commission from the New York City Opera and a concerto for cellist Pierre Fournier.

MIECZSŁAW WEINBURG (1919-1996) was born to a musical Jewish family that had moved to Warsaw from Russia as a result of pogroms. At the start of WWII, Weinberg fled to the Soviet Union, settling first in Minsk and then, at the urging of Shostakovich, with whom he had become friends, to Moscow. When Weinberg was arrested for "Jewish bourgeois nationalism" in the 50s, Shostakovich tried to intervene on his behalf, although it was Stalin's death the following month that saved Weinberg.

Austrian composer **ERIC ZEISL** (1905-1959) was born in Vienna to an upper middle-class family who strongly opposed his desire to become a musician. In 1938 he fled the Nazis, moving first to Paris, then New York City, and finally Los Angeles. There he worked (uncredited) on a number of film scores, including *Lassie Come Home* and *The Postman Always Rings Twice*, and taught at LA City College. Increasingly unhappy with the movie studio scene, Zeisl turned back to classical concert music, composing for Piatigorsky, among others; his oeuvre includes works in numerous genres, especially art song.

About the Performers



Season guest pianist MARGARET HALBIG is in high demand as a collaborative artist in both the instrumental and vocal fields. On staff at the San Francisco Conservatory of Music since 2011, she regularly performs recitals, masterclasses, and lessons and has collaborated with many of esteemed Bay Area musicians including mezzo-soprano Frederica Von Stade, San Francisco Symphony Principal Trombonist Timothy Higgins, and SF

Symphony's principal tubist Jeffrey Anderson. An advocate of new and contemporary music, Halbig is the pianist for Ninth Planet, a San Francisco-based new music collective and a member of the wind-and-piano sextet Frequency 49. Halbig was a Collaborative Teaching fellow at Interlochen Arts in 2017 and 2018 in both collaborative and solo piano and has been the pianist for Young Women's Chorus of San Francisco since 2014.



ANNE LERNER completed her B.A. in Music at Northwestern University as a Cello Performance major after three years as a Spanish Literature major at Bryn Mawr College, earning a M.M. in cello performance at the San Francisco Conservatory, where she earned a Master of Music in Cello Performance. She has performed with numerous Bay Area orchestras and is a much sought-after chamber musician and performer of

contemporary music. A dedicated educator, Anne conducts two youth orchestras in the Marin Symphony Youth Program, is on the faculties of Dominican University and San Rafael High School and maintains a large private studio.



Photo: Russ Fischella

Soprano, E4TT co-founder, and Artistic Executive Director NANETTE MCGUINNESS has performed in 12 languages on two continents in over 25 roles with the Silesian State (Czech Republic), Opera San Jose (Opera in the Schools), West Bay Opera, Pacific Repertory Opera, Trinity Lyric Opera, and Livermore Valley Opera, among others. Solo concert engagements include Mahler's Fourth Symphony, as well as

Shéhérézade (Ravel), Nuits d'étés (Berlioz), Stabat Mater (Rossini), Requiem (Fauré), Gloria (Vivaldi), Lord Nelson Mass (Haydn), Vesperae Solennes (Mozart), and Handel's Messiah and Solomon. Her CD of music by 19th and 20th century women composers, Fabulous Femmes (Centaur)—which was called "perfect for the song recital lover" by Chamber Music Magazine—features several premiere recordings.

About Ensemble for These Times

Awarded second place in 2019 for Chamber Music Performance by The American Prize and 2019 Finalists for the Ernest Bacon Memorial Award for the Performance of American Music, E4TT consists of award-winning soprano and Artistic Executive Director Nanette McGuinness, cellist Anne Lerner, season guest pianist Margaret Halbig, and Artistic Advisor and 2015 American Prize-winning composer David Garner. The group focuses on 20th and 21st century music that is relevant, engaging, original and compelling—music that resonates with today and speaks to tomorrow, that harnesses the power of artistic beauty, intelligence, wit, lyricism, and irony to create a deep understanding of our times and the human condition. E4TT performed at the 2016 Krakow Culture Festival, at the Conservatorio Teresa Berganza in Madrid in 2017, was sponsored by the U.S. Embassy in Budapest in 2014 for a four-city tour in Hungary, and made its international debut in Berlin. E4TT has performed locally at the German Consulate General, the San Francisco Conservatory of Music, Old First Concerts, JCC Peninsula, Trinity Chamber Concerts, and Noontime Concerts, among other venues, and has commissioned 25 works and two arrangements.

E4TT's critically acclaimed debut CD, Surviving: Women's Words (Centaur, 2016) won a Silver Medal in the 2016 Global Music Award and was reviewed as "fascinating," "passionate," "deeply moving" and "compelling." Lesley Mitchell Clarke (The Whole Note) wrote, "Now more than ever, as the U.S. experiences a déjà vu of hatred and is poised on the brink of societal unravelling, the potent and timeless messages of survival, love, tolerance and forgiveness contained on this brilliant presentation need to resonate throughout the world." The group's second CD, The Hungarians: From Rózsa to Justus (Centaur, 2018) won a Gold Medal in the 2018 Global Music Awards. E4TT released its third CD, Once/Memory/Night: Paul Celan, in June 2020; the recording won a Silver Medal in the Global Music Awards and was chosen as the Center for New Music's Album of the Week for the week of July 17. In choosing it, curator Kurt Rohde wrote, "The members of Ensemble For These Times are longstanding, expert champions of forgotten work by those nearly lost to history, as well as bringing up new voices who have meaningful new work to share. Their newest recording is further evidence of this mission." The CD was reviewed as "gripping," and "constantly stimulating and engaging" (Textura.org) as well as "skillful," "moving," "chilling," and "effective (Jason Victor Serenius, SFCV.org). Raul Da Gama (The Whole Note) called the CD "breathtaking" and "extraordinary," writing that "This recording features almost an hour of poetry echoing with heart-aching emotion delivered in a kind of near-spiritual quietude."

Thank you to our 2020 and 2021 individual donors and foundations for supporting us in performing relevant, timely, rare, contemporary music—such as today's concert.

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