

KSU CHORAL ENSEMBLES

KSU Women's Ensemble

Soprano I

Jennifer Cascioli
Rie Klepinger
Jessica Rennick
Megan Reynolds
Jessica Roe
Stephanie Slaughter
Lindsey Turner

Soprano II

Lindsey Adkinson
Danielle Bilodeau
Amanda Bruce
Kristin Droud
Karmen Haub
Lauren Heidingsfelder
Yolonda Hughs
Bonnie Raley
Katie Rolls
Yoon Yung Seo
Danae Stiles

Alto

Cheryl Bryzgoria
Katie Farrell
Cheryl Mosley
Katharina Henry
Lynn Kunkel
Leah Maschke
Jessica Russell

KSU Chamber Singers

Soprano

Lara Carr
Marielle Engels
Heather Hamrick
Kathleen Larson
Lucy Monge
Tasha Posey
Erreka Reed
Jessica Rennick
Sarah Scheibe
Katrina Scoggins
Stephanie Slaughter
Ashley Williams
Trishla Wooten

Alto

Kharis Belgrave
Loren Black
Katie Cheek
Lauren Copland
Debra Crampton
Katie Ferrell
Lauren Heidingsfelder
Jillian Henson
Mandy McGrew
Lynn Parks
Amanda Reynolds
Katrina Rolls
Jessica Russell
Nicole Swann

Tenor

Ricardo Aponte
Nathan Autry
Dan DeKonty
J. Jarrod Ingram
Chaz Mason
Tim Placencia
Zack Strickland
Jason White
Kevin O.White

Bass

Don Brainerd
Andrew Burgess
Mark Fiddie
Richard Harris
Huu Mai
Jason Meeks
Matt Moffitt
Clay Mooney

***A Kristallnacht* Commemoration Honoring the Victims and Survivors of the Holocaust**

Presented through a community partnership between

The Temple

and the

School of the Arts at Kennesaw State University

featuring

Cantor Daniel Gale

**KSU Chamber Singers and KSU Women's Ensemble
Leslie J. Blackwell, Director**

**Nan Barker Maddox, cello
David Watkins, piano**

performing works by

**Ernest Bloch
Laurence Sherr
Charles Davidson**

**The Temple
Tuesday, November 5, 2002
8:00 p.m.**

PROGRAM

Remarks

Rabbi Alvin M. Sugarman
Senior Rabbi
The Temple

Elegy and Vision (1993)

Nan Barker Maddox, cello

Laurence Sherr

(b. 1953)

I Never Saw Another Butterfly (1971)

KSU Women's Ensemble
Yoon Seo, piano
Leslie J. Blackwell, Director

Charles Davidson

(b. 1929)

INTERMISSION

From Jewish Life (1924)

Prayer
Supplication
Jewish Song

Nan Barker Maddox, cello
David Watkins, piano

Ernest Bloch

(1880-1959)

Remarks

Joseph Meeks, Dean
School of the Arts
Kennesaw State University

*Fugitive Footsteps (2002)

Cantor Daniel Gale, baritone
KSU Chamber Singers
Leslie J. Blackwell, Director

Laurence Sherr

*World Premiere

Blackwell sang for many seasons with the Atlanta Symphony Orchestra Chorus under the direction of Robert Shaw, Ann Howard Jones, and Yoel Levi. Her studies of professional conducting have been with Ann-Howard Jones, Norma Raybon, John Haberlen, and Jefferson Johnson. Blackwell is currently completing a D.M.A. at the University of Kentucky, with previous degrees from Georgia State University and West Georgia College.

Blackwell is also active as a clinician and adjudicator in the southeast. She has led choirs in performances at Georgia Music Educators Association and American Choral Director's Association conventions.

Nan Barker Maddox was a member of the cello section of the Atlanta Symphony Orchestra from 1972 to 1999, participating in the 1996 Olympics opening ceremonies, three European tours, and the orchestra's many Grammy Award winning recordings. She has toured the Far East and the United States with the New Sigmund Romberg Orchestra, and has performed concertos with the Atlanta Community Orchestra and the Spartanburg Symphony. An active player of chamber music, Maddox was a founding member of the Deckers Ensemble, the Gabriel String Quartet, and Lyra, which was the resident string quartet at Clayton College and State University from 1998-2000. She currently teaches at Kennesaw State University and was a quartet coach for the Franklin Pond Chamber Music Camp in 2001. She studied at Converse College, the Brevard Music Center, and the Mozarteum in Salzburg, Austria. Her principal teachers were Rudolf Kratina, Hans Schmettau, Richard Krotschak, and Martha Gerschefski.

David Watkins is director of keyboard studies at Kennesaw State University. He has released two commercial recordings on the ACA Digital label and is an international Steinway Artist. The renowned artists he has studied and coached with include Lucille Monaghan, Veronica Jochum, Miklos Schwalb, Robert Helps, Seymour Bernstein, Gary Wolf, Ivan Davis and Lorin Hollander. After earning degrees from the New England Conservatory of Music, he gave his solo recital debut at Carnegie Recital Hall in 1986. Watkins has performed solo recitals throughout the United States, and has accompanied Metropolitan Opera sopranos Irene Jordan, Linda Zoghby, and Patricia Craig in recital. He has performed with the Atlanta Virtuosi Chamber Ensemble at the University of Mexico and the North American Cultural Institute in Mexico City, and has appeared as soloist with the Atlanta Ballet Orchestra, Cobb Symphony Orchestra, Atlanta Wind Symphony, DeKalb Symphony Orchestra, and Orchestra Atlanta. His students have received recognition on state, national, and international levels.

PERFORMER BIOGRAPHIES

Daniel Gale, baritone, performs regularly throughout the United States, singing recitals, concert works, opera and oratorio. He has a widely varied art song repertoire with special emphasis on the vocal works of Jewish composers. Recent engagements include the role of Pangloss in *Candide*, and Schubert's song-cycle *Winterreise*, accompanied by Maestro Leo Najar, Music Director of the Saginaw Bay Symphony Orchestra. Gale has had numerous successes with American Opera companies, performing major roles in *La Boheme*, *Don Giovanni*, *A Midsummer Night's Dream*, *The Marriage of Figaro*, *La Traviata*, and *Candide*. Symphonic and opera engagements have included work with the Santa Fe Opera, the Northwood Symphony, Ars Musica Baroque Orchestra, Lansing Symphony Orchestra, the Kalamazoo Symphony Orchestra, and the Saginaw Bay Orchestra. Gale has appeared as Artist-in-Residence at the Boulder Bach Festival, Centre College Bach Festival, and St. Mary's College Bach Festival. He has performed such works as Beethoven's Symphony No. 9, Haydn's *Creation*, and Bach's B Minor Mass throughout the United States.

Gale began his singing career at an early age, performing opera and oratorio roles with regional orchestras before attending the Oberlin Conservatory of Music from which he received his Bachelors and Masters Degrees in Music, Vocal Performance, and Opera. Gale studied voice with Richard Miller, Marenka Gurewitsch and Lorna Haywood, and vocal repertoire with Martin Katz and Max von Egmond.

Gale began his cantorial studies at an early age, and received training from cantors Sholom Kalib and Max Wohlberg, and Rabbi/Cantor Josef Kratzenstein. An ordained Cantor, he was invested by The Jewish Ministers Cantors Association, the oldest association of professional cantors in North America. He is Cantor at Temple Beth Israel, in Bay City, Michigan.

Leslie J. Blackwell has been the Director of Choral Activities and Assistant Professor of Music and Music Education at Kennesaw State University since 1998. At KSU, she directs four choral ensembles: the Chamber Singers, Chorale, Women's Chorus, and the Quarter Tones, a men's ensemble. She also teaches choral conducting and choral literature and supervises student teachers. She is the Artistic Director for the Atlanta Gay Men's Chorus, and has been active as a Director of Music in several churches in the Atlanta area, most recently at Eastminster Presbyterian Church.

POEMS

World, do not ask those snatched from death Nelly Sachs

World, do not ask those snatched from death
where they are going,
they are always going to their graves.
The pavements of the foreign city
were not laid for the music of fugitive footsteps—
The windows of the houses that reflect a lifetime
of shifting tables heaped with gifts from a picture-book
heaven—
were not cut for eyes
which drank terror at its source.
World, a strong iron has cauterized the wrinkle of their
smile;
they would like to come to you
because of your beauty,
but for the homeless all ways wither
like cut flowers—

But we have found a friend
in exile: the evening sun.
Blessed by its suffering light
we are bidden to come to it with our sorrow
which walks beside us:
A psalm of night.

“World, do not ask” from O THE CHIMNEYS by Nelly Sachs, translated by Ruth and Matthew Mead. Translation copyright © 1970 and translation copyright renewed © 1998 by Farrar, Straus & Giroux, Inc. Used by arrangement with Farrar, Straus & Giroux, LLC. All rights reserved.

I Never Saw Another Butterfly
written by children in the Terezin Concentration Camp, 1942-1944

1. IT ALL DEPENDS ON HOW YOU LOOK AT IT

Terezin is full of beauty
It's in your eyes now clear,
It's in your eyes now clear...

Terezin is full of beauty
Beauty, beauty
Terezin, Terezin
Terezin is full of beauty...

And through the street, the street
The tramp, the tramp
The tramp of many marching feet I hear,
And through the street, the street
The tramp of many marching feet I hear.
I hear, I hear the tramp of marching feet
Through the street of Terezin...

In the ghetto at Terezin
It looks that way to me.

Is a square kilometer of earth
Cut-off from the world that's free...

Death after all finds everyone
You find it everywhere.

It catches up with even those
Who wear their noses in the air.

The whole wide world is ruled with a certain justice, so
That helps perhaps to sweeten
The poor man's pain and woe.

Terezin is full of beauty it's in your eyes now clear,
Terezin is full of beauty it's in your eyes now clear.
When a...

2. MAN PROPOSES, GOD DISPOSES

Who was helpless back in Prague, and who was rich before,
He's a poor soul here in Terezin, his body's bruised and sore.
Who was...

Who was helpless back in Prague
And who was rich before,
He's a poor man here In Terezin
His body's bruised and sore.

Who was toughened up before
He'll survive these days.
But who was used to servants

liturgical services, operas, and oratorios. He has received commissions from the Cantors Assembly of America and the Rabbinical Assembly of America, among others. His secular music is published by MCA, Belwin-Mills, Flammar, Mercury, Wide World Music, McAfee, Ashbourne, Heritage Music Press, and Transcontinental Music.

Davidson has served as editor of *The Jewish Music Journal*, *Jewish Music Notes*, and the new Reform Hymnal *Sha'arey Shirah*. He is also the author of two books, *Immunit BeNusah Ha-Tefillah: A Study Text and Workbook for the Jewish Prayer Modes*, and *From Szatmar to the New World: Max Wohlberg - American Cantor*.

Ernest Bloch was born in Switzerland and studied in Geneva, Brussels, Frankfurt, Munich, and Paris. He accepted a position at the newly formed Mannes College of Music in New York in 1916. Soon thereafter performances of his orchestral works were given in Boston, New York and Philadelphia, and he conducted his *Trois poèmes juifs* with the Boston Symphony Orchestra in 1917. After he conducted a program of his 'Jewish' works with the Philadelphia Orchestra in 1918, he signed a contract with G. Schirmer, who published these compositions with what was to become a trademark logo, the six-pointed Star of David with the initials E.B. in the center; it was an imprimatur which firmly established for Bloch a Jewish identity in the public mind.

Bloch served as founding director of the Cleveland Institute of Music from 1920 to 1925 and as the director of the San Francisco Conservatory of Music from 1925 to 1930. During the 1930s Bloch lived mainly in Switzerland, and composed the Sacred Service (*Avodath Hakodesh*) during this period. Major festivals of his works were held in London in 1934 and 1937, the latter in connection with the founding of an Ernest Bloch Society, with Albert Einstein as honorary president.

Because of growing anti-Semitism and also because he wished to retain his American citizenship, Bloch returned to the USA and, in 1940, assumed a professorship at the University of California at Berkeley. In his later years he was the recipient of numerous honors and awards. (from David Z. Kushner: 'Bloch, Ernest', *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 10/23/02), <<http://www.grovemusic.com>>)

COMPOSER BIOGRAPHIES

Laurence Sherr is Composer-in-Residence and Associate Professor of Music at Kennesaw State University in Atlanta. His composition *Journeys Within: Concerto For Flute And Chamber Ensemble* won the Grand Prize of the 1995 Delius Composition Contest. International performances of Sherr's works have been given in Holland and Switzerland, at the *Festival Internacional de Guitarra de la Habana* in Cuba, and across Canada and Mexico. United States performances have been given at CAMI Hall and the Kitchen in New York City, the Piccolo Spoleto Festival, the Salvador Dali Museum, the Carter Presidential Center, and in locations such as Los Angeles, San Diego, Dallas, Austin, Cleveland, Omaha, Tampa, and San Juan, Puerto Rico.

Sherr has been awarded grants by the American Music Center, the American Composers Forum, Meet the Composer, the Illinois Arts Council, the Georgia Council for the Arts, and the Atlanta Bureau of Cultural Affairs. He has received fellowships for composition residencies from the MacDowell Colony, the Virginia Center for the Creative Arts, the Seaside Institute, the Charles Ives Center for American Music, the American Dance Festival, the Hambidge Center, and the Banff Festival of the Arts. Commissions for new works have come from ensembles such as Thamyris and the Atlanta Chamber Players, and from soloists such as guitarist Mary Akerman and Atlanta Symphony Orchestra flutist Paul Brittan.

Sherr studied at Duke University, the Vienna International Music Center, the Banff Centre School of Fine Arts, and the University of Illinois at Urbana-Champaign. He is the founder and clarinetist of the popular Atlanta klezmer band Oy Klezmer!.

Charles Davidson has taught at the Cantors Institute of the Jewish Theological Seminary of America in New York since 1977, holding positions of Department Chair and the Nathan Cummings Professor of Nusah and Liturgy. He is the Cantor of Congregation Adath Jeshurun in Elkins Park, Pennsylvania, and has served as Composer-in-residence at the National Institute of the Creative Arts in Judaism in Warwick, New York.

Dr. Davidson studied at the University of Pittsburgh, Brandeis Fine Arts Institute of California, and the Eastman School of Music. He holds a Doctor of Sacred Music, Master of Sacred Music, and Diploma of Hazzan from the Cantors Institute of the Jewish Theological Seminary of America. He has composed a wide variety of Jewish influenced or inspired works, including

Will sink into his grave

Who was helpless back in Prague
And who was rich before,
He's a poor soul here in Terezin
His body's bruised and sore...

3. TEREZIN

The heaviest wheel...

Rolls across our foreheads,
To bury itself...

Deep somewhere
In our memories...

We've suffered here,
More than enough.

Here in this clot,
Of grief and shame...

Wanting a badge of blindness to be a proof,
For their own children...

A fourth year of waiting...
Like standing above a swamp...
From which any moment
Might gush forth a stream!

Meanwhile the rivers flow...
Another way...
Not letting you die...

Not letting you live
Meanwhile the rivers flow...
And the cannons.

Don't scream
And the guns don't bark,
And the cannons don't scream
And the guns don't bark,
And the cannons don't scream
And the guns don't bark!

And you don't see blood here!

And you don't see blood here!
Nothing
Only hunger...Only silent hunger

Children steal bread, children steal bread
Children steal bread here
And ask, and ask, and ask...

.
And all would wish to sleep
Keep silent

...And just
To go
To sleep
Again.

The heaviest wheel...rolls across our foreheads...

To bury itself
Deep somewhere...
Deep somewhere
In our memories...

4. THE BUTTERFLY

I never saw another butterfly,
Another butterfly...

Another butterfly,
Another butterfly...

The last, the very last,
So richly, brightly, dazzlingly yellow.

Perhaps if the sun's tears
Would sing against a white stone,
Such, such a yellow
Is carried lightly 'way up high.'

It went away I'm sure
Because it looked to kiss the world
Goodbye.

For seven weeks I've lived in here, penned up inside this ghetto,
But I have found my people here, the dandelions call to me
And the white chestnut candles in the court...

The horror of the Holocaust defies explanation. But when viewed through the hearts and minds of the children who wrote these poems we may begin to approach an understanding of the time and place of their encounter with life and with death. Poems and drawings are all that is left of almost 15,000 children who were in Terezin, for their ashes have long been scattered. We embrace them. (from Teachers Guide to ...*I never saw another butterfly*... filmstrips, AMIM Audio Visual, 1975)

From Jewish Life is one of several Jewish-themed works from Bloch's early period that feature the cello. The others include the *Méditation hébraïque* for cello and piano (1924), dedicated to Pablo Casals, and his most well known work, *Schelomo: Hebrew Rhapsody for Cello and Orchestra* (1916). *From Jewish Life* was written for cellist Hans Kindler. It demonstrates stylistic features often found in Bloch's work, including impressionist harmonies, melodies bearing obvious Jewish influences, and passages that are more introspective than virtuosic.

Fugitive Footsteps is a tribute to Holocaust victims and survivors. Jewish poet Nelly Sachs survived by fleeing from Germany to Sweden in 1940, and she spent the following phase of her career bearing witness to the Holocaust through her writing. She was awarded the 1966 Nobel Prize in Literature for her work. I chose her poem "World, do not ask those snatched from death" because it reflects the experiences of Holocaust survivors like Sachs and my mother, both of whom fled Germany and survived the war in neutral European countries. Also significant in my choice of the poem is the universality of its meaning and message, both of which address the plights of survivors of all tragedies. My hope is that my musical setting of Sachs' words will help keep alive the memories of those who know, and awaken and educate those who do not.

Fugitive Footsteps is dedicated to my mother, Alice Bacharach Sherr. Born in Egelsbach, Germany in 1931, she was sent on a *Kindertransport* to a children's home in Switzerland in 1939. She was the only member of her family to survive the Holocaust.

In January 1986, during a particularly disturbing bout of schizophrenia, my family persuaded Neal to check into a hospital where he had previously received good treatment. Unfortunately, my family's repeated warnings about Neal's hypersensitivity to medication were completely ignored, and he died three days later from a reaction to the medication.

Elegy and Vision was written seven years after Neal's death. The writing of it was part of a gradual process of dealing with Neal's loss, of becoming more aware of the other losses in my family's history, and of a gradual healing. The title and the music are intended to convey feelings of mourning as well as a sense of resolution and hope. The tribute to Neal that appears in the score applies equally well to his namesake, Edith Bacharach, and to all who perished in the Holocaust.

Dedicated to my brother
Edwin Neal Sherr (1961-1986).
He struggled valiantly in a world
that he could not always understand.

I Never Saw Another Butterfly

During the Holocaust, the Nazis set up a special concentration camp in garrison town of Terezin, near Prague, Czechoslovakia. Terezin became a way station for Jews being sent to death camps and crematoria, particularly Auschwitz. Between 1941 and 1945, 15,000 children passed through Terezin. Less than 100 of them survived. These children played, attended makeshift schools, acted out imaginative fairy tales, drew pictures and wrote poetry, but above all they observed. They saw beauty beyond the ramparts; they thrilled to the meadows and hills, the birds and butterflies, so close and yet so far away. But they also saw the dirt and flies, the endless lines of people waiting for a small piece of rotten potato to eat, the hard concrete floors and bunks on which they slept; they saw their fellows starve; saw the slaps and executions and the long columns of humanity slowly filing into Terezin, and the equally long columns leaving for the unknown. They tell us about all this in their poetry, and we hear Davidson's settings of their poems in *I Never Saw Another Butterfly*.

Only I never saw another butterfly ... Another butterfly...
Another butterfly.... Another butterfly...

Only I never saw another butterfly...
Another butterfly...

7. ON A SUNNY EVENING

On a purple, sun-shot evening under wide-flowing chestnut trees,

Upon the threshold full of dust, yesterday, today
The days are all like these...

Trees flower forth in beauty,
Lovely too their very wood all gnarled and old

That I am half afraid
To peer into their crowns...
Into their crowns...
Into their crows of green and gold.

The sun has made a veil of gold so lovely that my body aches.
Above the heavens shriek with blue convinced I've smiled by some mistake.

The world's abloom and seems to smile,
I want to fly, but where, how high?

I want to fly
I want to fly
I want to fly...

If in barbed wire things can bloom
Why couldn't I?
I will not die...

8. YES, THAT'S THE WAY THINGS ARE

In Terezin in the so-called park
A queer old granddad sits
Somewhere in the
So-called park.

He wears a beard down to his lap, and on his head a little cap,
Hard crumbs he crumbles in his gums, he's got only one single tooth.

My poor old man with working gums,
Instead of soft rolls, lentil soup.
My poor...old...grey beard.

9. BIRDSONG

He doesn't know the world at all
Who stays in his nest
And doesn't go out.
He doesn't know that birds
Know best,

Nor what I want to sing about:
That the world is full of loveliness!
When the dew drops sparkle in the grass,

And Earth's aflood with morning light,
A black bird sings upon a bush
To greet the dawning
After Night

Then I know how fine it is to live, to live!
Hey, try to open up your heart to beauty,

Go to the woods someday and weave a wreath of memory there...
Hey, try to open up your heart to beauty,

Go to the woods someday
And weave a wreath of memory there,
Weave a wreath of memory there,
Weave a wreath of memory there.

Then if tears obscure your way

You'll know how wonderful it is
To be alive...

Then if tears obscure your way
You'll know how wonderful
It is to be alive, to be alive,

To be alive!
 To be alive!
 To be alive!
 To be alive!

“Sh'ma Yisrael Adonai elohenu...
To be alive!

...Adonai-echad.”
To be alive...

PROGAM NOTES

by Laurence Sherr

Elegy and Vision, jointly commissioned by the Carter Center and cellist Ian Ginsburg, was written in memory of my brother Neal. Eventually, it began to be programmed on Holocaust memorial and Jewish-themed concerts. When I was asked to deliver remarks for a performance of *Elegy and Vision* at a Holocaust memorial concert in New York City in 1997, I shared the following reflections with the audience:

By 1939 Edith Bacharach, my mother's sister, had already experienced constant disruption in the three short years of her life. Her family had been forced to leave their home in Egelsbach, Germany after the windows in their house were broken and their fence was painted with the words “A Jew lives here”. After the family relocated to the larger city of Frankfurt, her father was taken away and put in a concentration camp. He somehow managed to return many months later. Then, in early 1939, my mother, Edith's only sibling, was sent on a *Kindertransport* to a children's home in Switzerland. They would never see each other again. Shortly after, with the persecution unabated, Edith and her parents fled to France.

In the 1970's my youngest brother, Edwin Neal Sherr, who was named after Edith Bacharach, also began to experience severe disruptions in his life. His tormentors, however, were internal, and his world fell to pieces when he was beset by schizophrenia during his teenage years. Like Edith, he suffered from circumstances beyond his control.

Following the invasion of France in 1940, Edith Bacharach and her mother managed to evade the Nazis for three years, still hoping to have my mother come from Switzerland to join them before fleeing once again. They were captured in October 1943, and in the space of three days were shipped from France to Auschwitz. Because they would not have been useful as laborers—seven-year-old Edith was too young and her mother too old—they were probably gassed soon after their arrival.