11-9-2016

Guest Artists in Recital: "Songs of the Holocaust"

Rachel Joselson

Réne Lecuona

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Guest Artists in Recital:

"Songs of the Holocaust"
Rachel Joselson, soprano
Réne Lecuona, piano

November 9, 2016
**October**

**After Dark – A Cabaret-style Review**
October 14
Studio Theatre
Nanci Ruby, Director

**Musical Direction**
October 29

**Choreographer**

**Director and Artistic Director**

**November**

**Fish Interfaith Center**

**Stephen Coker**, Director

**Good Kids**

**The Ch**

**Musco Center for the Arts**

**Wind Symphony**

**in Concert**

**Chapman University Wind Symphony**

**Christopher J. Nicholas**, Music Director & Conductor

**November 9**

**Guest Artists in Recital: Rachel Joseison, soprano with Rene Lecuona, piano**

**Songs of the Holocaust**

**Salmon Recital Hall**

**November 11**

**The Chapman Orchestra and Chapman University Wind Symphony in Concert**

**Daniel Alfred Wachs, Music Director & Conductor**, The Chapman Orchestra

**Christopher J. Nicholas, Music Director & Conductor**, Chapman University Wind Symphony

**Musco Center for the Arts**

**November 12**

**University Choir & Women's Choir in Concert**

**Stephen Coker, Conductor, University Choir**

**Chelsea Dehn, Conductor, University Women's Choir**

**Fish Interfaith Center**

**November 14**

**Guest Artist in Recital: Daniel Shapiro, piano**

**Salmon Recital Hall**

**November 15**

**Chapman Percussion Ensemble**

**Nicholas Terry, Director**

**Salmon Recital Hall**

**November 27**

**Saxophone Ensemble**

**Gary Matsuura, Director**

**Salmon Recital Hall**

**November 29**

**Big Band & Jazz Combo**

**Albert Alva, Director**

**Chapman Auditorium, Memorial Hall**

**December**

**December 1**

**New Music Ensemble**

**Sean Heim, Director**

**Salmon Recital Hall**

**December 2 – 3, B – 10**

**Intimate Apparel by Lynn Nottage**

**Jaye Austin Williams, Director**

**Waltmar Theatre**

**December 2**

**Keyboard Collaborative Arts Recital**

**Louise Thomas, Director**

**Salmon Recital Hall**

**December 4**

**Early Music Ensemble: Singen und Klingen**

**Bruce Bales, Director**

**Salmon Recital Hall**

**Chapman Guitar Ensemble**

**Jeff Cogan, Director**

**Salmon Recital Hall**

**December 10**

**53rd Annual Holiday Wassail Banquet and Concert**

**Stephen Coker, Conductor; University Singers and Choir**

**Chelsea Dehn, Conductor**, University Women's Choir

**Daniel Alfred Wachs, Music Director, The Chapman Orchestra**

**Fish Interfaith Center & Musco Center for the Arts**

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Chapman University
Hall-Musco Conservatory of Music Presents:

Guest Artists in Recital

Songs of the Holocaust

Rachel Joselson, soprano
Réne Lecuona, piano

November 9, 2016
7:30pm
Salmon Recital Hall
Program

I

Ein Jüdisches Kind
Carlo Taube
(1897-1944)

Drei Jiddische Lieder
Viktor Ullmann
Berjoskele
Margaretkelekh
Ikh bin shoyn a Meydl in di Yorn

(1898-1944)

II

Ich weiss bestimmt, ich werd’ dich wiedersohn
Adolf Strauss
(1902-1944)

Ich wandre durch Theresienstadt
Ilse Weber
Kleines Wiegenlied
Dobrý den
Wiegala

(1903-1944)

Ukolébavka
arr. Gideon Klein
(1919-1945)

CoPA ALUMNI SPOTLIGHT

Genevieve Carson (B.F.A. Dance Performance ’07) was recently named Artistic Director of Los Angeles Contemporary Dance Company, and began her first programming season in September 2016. She has danced, choreographed, and taught dance throughout the L.A. area, and works extensively in both concert and commercial dance.

Chapman’s dance program, and all the performance and choreography opportunities it gave me, allowed me to thrive as an artist. It was truly the “incubation period” of my career where I gained invaluable knowledge and experience that I use every day as a choreographic professional and artistic leader in Los Angeles. — G.C.

Eli Kaynor (B.M. Cello Performance ’13), a recent graduate of the University of North Carolina School of the Arts, won a position with the Winston-Salem Symphony in August 2016. Kaynor is a founding member of UNCSA’s Giannini String Quartet which was selected for coaching with acclaimed cellist and conductor Paul Watkins, of the GRAMMY® Award-winning Emerson String Quartet, at Lincoln Center.

Camille Collard (B.F.A. Theatre Performance ’10) has had a busy post-Chapman television career. She has a recurring role on the CW Television Network’s hit show Jane the Virgin, in which she plays the character Frankie, sidekick to Jane Villanueva (Gina Rodriguez). She has also co-starred and appeared in episodes of MTV’s Faking It, Fox Network’s Rosewood, NBC’s Grimm, and Leverage on TNT.

To learn how you can increase your support by becoming an invested patron of the College of Performing Arts, please contact Bobby Reade, Development Coordinator, at (714) 289-2085 or reade@chapman.edu.
THANK YOU!

Without you, our audience, the performance you are about to enjoy would be incomplete. On behalf of our students, faculty, and staff, thank you for supporting the College of Performing Arts and our next generation of artists.

Our students are at the core of everything we do. We are passionately dedicated to providing the best possible education for our students in all of our disciplines within Dance, Music, and Theatre. Our mission is to help them master their craft and prepare for today’s performing arts professions by providing access to all the tools necessary to succeed.

Here at CoPA, we are training artists and transforming lives. Our students have exceptional opportunities to learn from master artists and to experience performance in venues ranging from small studios to a state-of-the-art facility, thanks to the extended support of patrons like you. The end result is a strong record of alumni who have enjoyed rich and diverse careers in the performing arts around the world.

On the following page, I hope you will read about a few of our graduates, and learn how their training in CoPA, and our supporters’ generous investment in performing arts programs at Chapman University, transformed their lives and led to their success today.

Please enjoy this performance and come back for another CoPA event soon!

Giulio M. Ongaro, PhD
Dean, College of Performing Arts

Program

II

An die Völker der Erde
Lied zur guten Nacht
Nachtgedanken
Der Ofen von Lublin
Versprich mir eins …
Du alter Baum
Greta
…Für Ule

Norbert Glanzberg
(1910-2001)
In 1941, the Nazis began deporting Jews to a concentration camp in Theresienstadt (former Czechoslovakia). An unusually high number of artists and musicians were deported there, and the camp was intended to demonstrate to the world, after a visit by the International Red Cross, how well the Jews were being treated by Hitler’s regime. The musicians living in Theresienstadt composed hundreds of vocal and instrumental works, as music was their means of coping with the uncertainty and constant fear that marked life in the camp. This program offers songs written by inmates of Theresienstadt: Adolf Strauss, Viktor Ullmann, Carlo Taube, Ilse Weber, all of whom were murdered shortly after their transport to Auschwitz. Gideon Klein died of unknown causes during the liquidation of the Fürstengrube subcamp, organized in the summer of 1943 at the Fürstengrube hard coal mine in the town of Wesola, approximately 19 miles from Auschwitz.

Composer Norbert Glanzberg, a Polish Jew who survived World War II by hiding in unoccupied France until 1944, composed hits for Edith Piaf, Yves Montand, and Maurice Chevalier, before launching a successful film music career after the war. In his later life, inspired by a collection entitled, Der Tod ist ein Meister aus Deutschland (Death is a Master of Germany), writings of both Jewish victims and non-Jewish resistance fighters in the camps. Glanzberg went on to compose his “Holocaust Lieder” in memory of those who perished.

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**Program Notes**

**Ein Jüdisches Kind (Erika Taube)**

*A Jewish Child*

You are a child like all the others

Who live all over the world.

Like all the other playmates,

And yet you are so different, child.

You are a child, missing a homeland,

In all the cities you are foreign.

As long as this word don’t come from you:

Homeland, your heart is unconstrained.

**Berjosekle**

*Little Birch*

Quietly shaking its curly green head

My pale little birch tree prays without end;

Each little leaf rustles a silent prayer;

Pray, little birch tree, also for me.

I came here alone from a distant land;

Here the god is strange to me as also is his speech;

He will neither see my sadness nor understand my prayer,

From the distant field came a gentle breeze

And told the little leaves endless stories;

A great longing overcame my heart.

Pray, little birch tree, pray also for me.

**Margaretkelekh**

*Daisies*

In the little meadow, by the brook, there they grew.

Daisies small and lonesome,

Like little rays of sun with beams of white,

All singing trala-la-la.

Along came Chavele dreamily walking,

Her golden plaits fluttering in the wind.

Her throat was bare as she was humming

A little tune: trala-la-la.

---

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Your name will be entered in our drawing for a pair of tickets to any CoPA production during the 2017-18 Season!

Winner to be announced May 2017.
Song Translations

The sun has set, the boy has vanished, yet
Chavele still sits in the meadow.
Her eyes fill with tears and longing as she murmurs
the little tune: tra la-la-la.

Ikh bin shoyn a Meydl in di Yorn
I’m Already a Girl in the Years
1. I’m already a girl in the years,
Why did you turn my head so?
I’ve wanted, already a long time, to marry
And find a husband.
2. You promised to take me
And I’ve waited for you;
Why should you be ashamed
That you’re a fool for me?

Ich weiss bestimmt,
ichdich wiedersehn (Ludwig Hfit)
I Know for Sure, I Will See You Again
When I saw you for the first time,
I was fascinated from your glance
And your smile appeared to me
like a ray of sunshine and happiness.
And I sought out your company,
even if you walked past me.
I felt so enriched and sensed right away;
soon a spring of love was smiling on us.
I know for sure, I will see you again
and enclose you in my arms,
And everything rejoices in me.
How beautiful will it be
to kiss you endlessly!
Whatever happened before,
that’s lost and forgotten,
No shadows sadden the sunshine;
who can measure our happiness!
And always will I be with you.

Ich wandre durch Theresienstadt (Ilse Weber)
I Wander Through Terezin
I wander through Terezin,
My heart as heavy as lead,
Until my path comes to an end
Just to the edge of the Bastei*
There I remain standing on the bridge
And look out into the valley:
I so want to go further,
I so want to go home!
Home! You wonderful word,
You make my heart heavy,
They took away my home,
I have no home anymore.
I turn around sad and dull,
So difficult it is for me:
Terezin, Terezin, when will the suffering end?
When will we be free again?
Song Translations

Kleines Wiegenlied (Ilse Weber)
Little Lullaby
The night slithers through the Ghetto, black and mute,
Go to sleep, forget now everything around you.
Cuddle your little head in my arms.
With mother one sleeps cozy and warm.
Sleep, overnight can a lot happen.
Overnight can all worry vanish.
My child, you will see, once you are awake,
Peace arrived overnight.

Dobrý den (Ilse Weber)
Good Day
Good day, Lord, stand by us,
Extend your peace to us,
That we love unmeasured
All evil be forgotten.
Good day, Lord, stand by us,
Extend your peace to us.

Ukolébavka (Emanuel Harusi)
Lullaby
Lie my son, quiet lie,
Do not bitterly weep.
Near you your mother sits,
Keeps you from any evil.
Outside the jackal is wailing
And the wind is blowing,
But you, my little son,
Sleep, lie and sleep.
Here you grow, raise your head,
Together, you will go to the field.
Sleep, lie and sleep.

An die Völker der Erde (Werner Bergengruen)
To the People of the World
Twelve times comes the bulky ice on the streams
Twelve times a year climbing to the summer’s glowing crown
Twelve times the swallows return north,
Twelve times is soven. Twelve times is harvested.
Twelve times the willows become green and have shadowed the streams.
Children grew up and the elderly were buried.
Four thousand days, four thousand endless nights
hour by hour

About the Artists

Rêne Lecuona, piano
Pianist Rêne Lecuona has been praised by critics in Germany, the UK, and the US for her chamber music interpretations and solo performances:

The imagery of the music is perfectly conveyed by Vogel and Lecuona in an inspired performance... this is chamber music at its best.
—www.klassik.com

As throughout the entire album, Lecuona’s performance is magnificent...
—David Murray, Bass World

Lecuona plays it with scintillating brilliance.
—Jerry Dubins, Fanfare, reviewing Trouvailles, a CD with cellist Hannah Holman

Dr. Lecuona has performed in Italy, Germany, France, and Scotland as well as throughout Latin America and the United States. Her playing has been featured on many compact discs (Centaur, Innova, Capstone, Cybele, Albany, Blue Griffin and Composers Recordings International, etc.), including a recording of the music of Margaret Brouwer, which won the Contemporary Art Music Burton Award. She studied with piano with Menahem Pressler, Edward Auer, Shigeo Neriki, the late György Sëbok, and Rebeca Penneys. She earned a DMA in piano performance and was awarded a Performer’s Certificate at the Eastman School of Music. She received undergraduate and master’s degrees at Indiana University.

Dr. Lecuona is a professor of piano at the University of Iowa, where she is devoted to her studio of undergraduate and graduate piano students, teaches piano literature courses and coaches chamber music. She also co-directs the Piano Festival of the Americas, an intensive summer course (University of Iowa, 2015 and Universidad de Antioquia, Medellin, Colombia, 2016). Lecuona’s students have positions in Korea, Brazil, Colombia and in the United States. In fall 2017 she will begin a two-year term as President of the Iowa Music Teachers Association.
Rachel Joselson, soprano

While still a university student in voice performance, Rachel Joselson performed with the Indianapolis Symphony and the Atlanta Symphony Orchestra under the musical direction of Robert Shaw. After completing her masters' degree at Indiana University, she moved to Europe and pursued private voice study with Mario and Rina del Monaco in Lancenigo, Italy. Her first full-time operatic contract was in Darmstadt, Germany, singing roles as Rosina, Dorabella, Cherubino, Adalgisa and Idamante before switching to soprano repertoire during her years at Hamburg State Opera. Several soprano roles include Gounod’s Mireille, Mimi, Micaela (Carmen), Mélièsange, Marjinkka (Bartereed Bride), Donna Elvira (Don Giovanni), Leonore (Fidelio), and Eva (Meistersingers of Nuremberg).

After returning to the U.S. in the late 1990s, the Metropolitan Opera engaged her for Kurt Weill’s Rise and Fall of the City of Mahagonny. She has performed with the Mormon Tabernacle Choir and Orchestra in Salt Lake City for its International Sunday broadcast. She sang Madame Euterpe in the 1998 CD recording of Menotti’s Help! Help! The Globolinks with the Madison Symphony Orchestra and Orchestra under the baton of John DeMain. Her first solo CD, The Songs of Arthur Honegger and Jacques Leguerney was released by Albany Records in July 2016. She has presented this program throughout Vermont, at CUNY Graduate School in New York City, Lawrence University, Montclair State, Middlebury College, and will be presenting at the annual commemoration to the victims of the Holocaust for the United Nations General Assembly, and at the Illinois Holocaust and Education Center in Skokie in 2017. Dr. Joselson received her Doctor of Musical Arts Degree from Rutgers University and has been on the voice faculty at the University of Iowa since 1997.

A star with the gold lining.

Through tears frees herself.

It’s already hanging over there in the willow tree,

The day ends its loud song.

Heaven extinguished the evening glow.

Sleep well, my love, sleep well, so well.

Sleep well, my love, sleep well, so well.

Sleep well, my love, sleep well, so well.

He alone heard the trumpets blare through cheers,

Sleep and dream a friendly dream.

Peoples of the world! The decision of the court applies to us all.

People, it counts what sins happened in these twelve years.

Go to sleep, my darling, fall asleep.

And hunting for the golden burden.

And only a little one still the early fire.

The wind is weaving a silken dress

And only a little one still the early fire.

Out of red rose fragrance.

What was suffered none of you have seen.

Sleep and dream a friendly dream.

Certainly you all meant to keep yourselves behind seas and shielding fortresses,

Sleep and dream a friendly dream.

And forgot the secret that what befalls one,

Go to sleep, my darling, fall asleep.

All horror happened before your eyes

The mysterious laughter of the judges and prison cohorts.

And listening and listens inside herself.

Certainly you all meant to keep yourselves behind seas and shielding fortresses,

And only a little one still the early fire.

And covers up the tired ones.

Go to sleep, my darling, fall asleep.

Peoples of the world! The decision of the court applies to us all.

The night proceeds on a blue shoe

All horror happened before your eyes

Sleep and dream a friendly dream.

And covers up the tired ones.

Lied zur guten Nacht (Chris Hornbogen) 

A star with the gold lining.

Not knowing whether someone would bring a sign!

The world is full of misery and distress,

Song Translations

Go to sleep, my darling, fall asleep.

The day ends its loud song.

And one hungers to death.

Yet a protective house saves you.

Certainly you all meant to keep yourselves behind seas and shielding fortresses,

Sleep and dream a friendly dream.

And only a little one still the early fire.

Go to sleep, my darling, fall asleep.

The world is full of resentment and haste

Sleep and dream a friendly dream.

And only a little one still the early fire.

The hateful laughter of the judges and prison cohorts.

The world is full of resentment and haste

The night proceeds on a blue shoe

Sleep and dream a friendly dream.

And only a little one still the early fire.

The hateful laughter of the judges and prison cohorts.

The world is full of resentment and haste

The day ends its loud song.

And only a little one still the early fire.

The hateful laughter of the judges and prison cohorts.

The world is full of resentment and haste

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Sleep and dream a friendly dream.

And only a little one still the early fire.

The hateful laughter of the judges and prison cohorts.

The world is full of resentment and haste

The night proceeds on a blue shoe

Sleep and dream a friendly dream.

Peoples of the world! The decision of the court applies to us all.

People, it counts what sins happened in these twelve years.

Go to sleep, my darling, fall asleep.

The world is full of misery and distress,

And only a little one still the early fire.

Peoples of the world! The decision of the court applies to us all.

People, it counts what sins happened in these twelve years.

Go to sleep, my darling, fall asleep.

The world is full of misery and distress,

And only a little one still the early fire.

Peoples of the world! The decision of the court applies to us all.

People, it counts what sins happened in these twelve years.

Go to sleep, my darling, fall asleep.

The world is full of misery and distress,

And only a little one still the early fire.

Peoples of the world! The decision of the court applies to us all.

People, it counts what sins happened in these twelve years.
Such drops fall so softly, so lost from the world,
And still! What a noise would resound
If suddenly we, with God’s ears,
Heard the tears, which in little nights fall!!

Der Ofen von Lublin (Theodore Kramer)
The Oven from Lublin
There is an oven, a strange hole
In a sandy field near Lublin.
The trains were led there day and night,
The desiccated in cattle cars.
There were many people from any country
Gassed and also yet burned alive
In the fiery hole of Lublin.
They let wave for three years on the mast
The Swastika flag over Lublin.
They were in no hurry to bury them.
The ashes of the bones were sorted,
In canvas sacks filled and sealed
As fertilizer from Lublin.
Now waves the five-fold jagged star
In the summer wind over Lublin.
The shaft is cold, yet near and far
On the scenic landscape back
And continued eating as long
As not murdered by the executioner’s ax,
Of the last servants of the main oppressors in the world.
The fiery shame of Lublin.

Versprich mir eins … (Ernst Münziger)
Promise Me One Thing…
Promise me one thing, I know that times will come
They will be darker than all that came before.
I know that what I have found of solace and force,
Then it will be as if it never existed.
Through deep of night will I then go to you.
On tired soles and in all desperation
A long time will I stay near to you
And fearlessly await silent death.
Promise me one thing, you will give a sign,
That for me, the gate of the gloomy night, opens.
You will lift, the pure shell of your hand
From out of which flows the light of your soul.
You will bless me when I turn myself around
And painfully long, a sweet, last time.
Press my forehead in your loving hands
Promise it soon, already arrives the morning.

Du alter Baum (Johanna Kirchner)
You, Old Tree
You, old tree, you friend from earlier days,
You refuge you, my arbor, green tent,
You old tree, you heard my questions,
To you I carried worries of my world played calmly,
you protected my games,
Your green shadows were a good home.
The blackbird fluted in your branches
And bee colonies buzzed in and out.
You old tree, saw my first kisses
You shared joy and secrecy with me.
You old tree, injured from wars’ gunshots,
You stood your ground, I returned to you.
I leaned my forehead on your bark,
As it pulled me home
From the death of the city.
With both arms I embraced you,
And looking at your deep foliage filled me up.
You, old tree, you friend from earlier days,
Your trunk is deaf and your bark dead.
You spouted no leaf, your branches are splitting.
Like a ghost, you appear at dawn.
Destroyed by all the poison-laden rain,
You stand as a witness of our guilt before me.
It was so good in your green shade.
It feels to me, my friend, as if I died with you.

Greta (Adam Kuckhoff)
To others I have often written many verses,
To you only here and there a small word.
Does this show a less powerful love?
Don’t I leave you as a debtor?
Oh beloved, immeasurable,
Was the love that bonded us.
About her have I forgotten the word,
Because every day we found ourselves in her.
Do you think about the blood in your lungs?
Do you speak of the air that surrounds you?
No, I haven’t sung you,
I have only loved you.
Shouldn’t I still have a lot to tell you?
Every hour takes away from the last one
And yet I find in these days,
Hardly a word.
I am indebted to you for so many things.
I see calmly though the end is coming soon.
Nothing remained, like when we went together,
From the biggest to the tiniest:
Unsaid and undone.

…Für Ule (Adam Kuckhoff)
…For Ule
Ule, son, you small light,
You are far away. I can’t see you.
You will soon be an adult.
You will fly in the open air!
My darling son, my later happiness,
I leave you fatherless behind.
An entire nation is not enough;
Humanity will be your father.
My dear son, my little light,
You are far away, I can’t see you.