



THE TEREZÍN
COMPOSERS'
INSTITUTE
INSTITUT
TEREZÍNSKÝCH
SKLADATELŮ

THE TEREZÍN COMPOSERS' MUSIC CONCERT
MAY 20TH, 2018
TEREZÍN, FOYER OF THE SMALL FORTRESS' CINEMA

PROGRAM

Hans Krása (1899-1944): Three Songs

- I. Quatrain
- II. Excitemen
- III. Friends

Jiří M. Procházka *bass-baritone*

Tomáš Kraus *clarinet*

Leoš Černý *viola*

Štěpán Švestka *cello*

Gideon Klein (1919-1945): String Trio

- I. Allegro
- II. Variations
on a Moravian Folk Song, Lento
- III. Molto vivace

Jiří Klecker *violin*

Leoš Černý *viola*

Štěpán Švestka *cello*

Pavel Haas (1899-1944): Four Songs on Chinese Poetry

- I. I Heard Wild Geese
- II. In The Bamboo Grove
- III. Far Away Is The Moon Of Home
- IV. Sleepless Night

Jiří M. Procházka *bass-baritone*

Jiří Hrubý *piano*

HANS KRÁSA

A composer of Czech-German origin who studied composition at the German Academy of Music and Performing Arts in Prague. His teacher was Alexander Zemlinsky, whom he later followed to Berlin to continue his studies. After studying in Berlin and also in Paris, he returned to Prague, where he worked as a conductor in the New German Theatre. In August 1942, he was deported to the Theresienstadt Ghetto, where he participated in the organization of cultural life and continued to compose (i. e. Brundibar's opera). In October 1944, he was assigned to a transport departing from Terezín to Auschwitz in Poland and sent to death immediately after his arrival.

Three songs for the baritone, clarinet, viola and violoncello on the verses of Arthur Rimbaud translated by Vítězslav Nezval were first shown in Terezín in June 1943 (Walther Windholz - vocal, Rafael Schächter - piano).

GIDEON KLEIN

The native of Moravia - Gideon Klein - finished studying piano in Prague and began studying composition under Alois Hába when Czech universities were closed in 1939. As only a 20-year-old, he was forced to leave his studies and compose music in secret. In December 1941, Klein was deported to a newly-founded ghetto in Terezín, where he spent almost three years and became one of Terezín's leading artistic personalities. That was thanks to his tenacity, intelligence, organizational talent and unsettling demands on the quality of artistic work. At that time, a lot of luckily preserved works were composed, which, although based on the difficult ghettos' operating conditions, live up to the highest artistic demands.

Klein ended the String Trio on October 7th, 1944, nine days before the deportation to Auschwitz. The composition is far from any sadness and sentimentality. With the consciousness of power and self-consciousness, it processes the Moravian folk song in a simple and straightforward way. The first movement is made by two folk melodies, over which the almost uninterrupted scent is shrouded. Variations on a Moravian Folk Song as the second movement - eight variations of the main line through the Scherzand sections, expressive sound to the Adagio mesto con sordino and Grave. The third movement connects modern melodic and rhythmic sound with Moravian almost exuberant humor.

PAVEL HAAS

He came from a Jewish family in Brno, studied at the Brno Conservatory under Jan Kunc, Vilém Petrželka and Leoš Janáček. Between the two world wars, he participated in the Czech musical life in Brno, among others in The Club of Moravian Composers, and as a music critic and publicist, he co-edited in theatres and taught music. In 1941, he was deported to Theresienstadt Ghetto, where he continued to compose. He died in Auschwitz in October 1944.

Four Songs on Chinese Poetry, Terezín's most remarkable song, are actually a testimony of the Terezín prisoner. It was premiered in June 1944. And it is considered to be one of Haas' most elaborate and innermost works.

Pavel Haas chose to write the four poems from Mathesia's New Songs of Old China, composing songs that are permeated by the motive of home. Home is symbolized by a four-tone excerpt from the melody of St. Wenceslas's chorus. The first song uses an irregular syncopical accompaniment of a Moravian folk song evoking the secrets of breath and the desire for home. The second song is lightweight, playful and highly rhythmic. In the third song, the motive from Haas's Composition Suit for Oboe and Piano appears, the repeated syncopical rhythm refers to the Moravian folk song. The fourth song closes the cycle. The indescribable desire for a home and family reunion reflects the restless rubato and piano accompaniment. The second part of the song marks the joy of returning home and acts as a hope for a better future, when the singer welcomes the new day with a cheerful song. This optimistic conclusion of the cycle is a major cathartic element.