

Will to
Create
Will to
Create

THE CULTURE OF
TEREZÍN

WILL TO CREATE, WILL TO LIVE: THE CULTURE OF TEREZÍN



Will to Create, Will to Live: The Culture of Terezín (January 11 - February 16, 2012) is comprised of concerts, films, art exhibits, and lectures which highlight **the remarkable artists who, during World War II, faced the horrors of incarceration and death, yet managed to persevere and raise their voices through opera, chamber music and jazz, thousands of sketches, theatrical performances, and numerous**

original compositions. Concerts include works performed and composed at Terezín, presented by **The Nash Ensemble**, baritone **Wolfgang Holzmair**, and pianist **Russell Ryan**. The series is also highlighted by a performance of Viktor Ullmann's last work, the melodrama *Die Weise von Liebe und Tod des Cornets Christoph Rilke* (The Lay of the Love and Death of Cornet Christopher Rilke) for Speaker and Piano with **Shai Vosner**; a screening of the Nazi propaganda film *Hitler's Gift to the Jews*; and a roundtable discussion with some of Terezín's survivors.

Terezín (Theresienstadt) served as the main ghetto / transition camp for Czech and then German Jews. Among the internees were the leading figures of the Bohemian artistic world – the most talented artists, writers, musicians and composers – incarcerated because they were Jewish. Despite the camp's inhumane living conditions, many of these artists continued to create. Recognizing the value of their artistic activities, the Reich's propaganda campaign used them to help hide the existence of the Final Solution. This series honors and highlights these incredibly talented individuals, most of whom were sent on to the gas chambers of Auschwitz before the end of the war.

The series will also include an exhibit in 92Y Weill Art Gallery, presented in collaboration with 92Y School of the Arts; special 92Y School of Music classes, events, and faculty concerts; as well as a 92Y Musical Introductions Series curriculum, illustrating how music can be a voice for those with none to 4,500 public elementary school students. 92Y Connect Jewish Afterschool grades 6 and 7 curriculum will incorporate the books *Brundibar* and *If I Never Saw Another Butterfly*; and the 92Y Teen Center will bring 50 youth to one of the concerts, with a special pre-concert event focusing on intergenerational fellowship with Terezín survivors. Pre-concert events include documentary screenings and onstage conversations, and the Tuesday, January 17, 8pm concert with the Nash Ensemble and baritone Wolfgang Holzmair will be satellite broadcast to participating locations across the US and Canada via Live from NY's 92nd Street Y™. 92Y's Musical Introduction Series will participate in the United Nations' Holocaust Remembrance Week - January 23 through 27, 2012.

Concert Programs with Brief Notes on Composers and Compositions

Jan. 17, 2012 - 8pm

Nash Ensemble

Wolfgang Holzmair, baritone

Russell Ryan, piano

DOMAŽLICKÝ: *Pisen beze slov* (Song without Words) for String Quartet

- *Song without Words* was composed in Terezín in 1942 and first performed by the Ledeč Quartet secretly in an attic.
- František Domažický was an amateur violinist, trumpeter and accordionist who completed his musical education in Prague after surviving Terezín, Auschwitz and other camps.

I. WEBER: "Dobry den" (Good Day) for Voice and Piano

I. WEBER: "Emigrantenlied" for Voice and Piano

I. WEBER: "Wiegala" for Voice and Piano

I. WEBER: "Ich wander durch Theresienstadt"

- Ilse Weber worked as a nurse in the children's hospital in Terezín
- Wrote many poems several of which she set to music and performed accompanying herself on guitar or mandolin.

A. STRAUSS: "Heimweh" for Voice and Piano

- We have no biographical information on Adolf Strauss and Otto Skutečky except that they were both in Terezín and their songs, for obvious reasons, address the subject of homesickness.

TAUBE: "Ein Jüdisches Kind" for Voice and Piano

- Carlo Sigmund Taube, who supported himself, before the war, playing the piano in nightclubs in Vienna and Prague, wrote a *Terezín Symphony* in the ghetto, but the score is lost. His only surviving music is *A Jewish Child*, a moving lullaby for a child with no homeland with overtones of Hebraic chant.

KLEIN: String Trio

- Gideon Klein was 22 when he arrived at Terezín in Dec. 1941
- In the ghetto he was very active as a pianist and composer writing choral pieces, a piano sonata, a *Fantasy and Fugue* for string quartet and the *String Trio*. His music united the two prevalent musical trends in Czechoslovakia at the time – on the one hand the Viennese chromaticism of Schoenberg and Berg, and on the other, the national, folk-based style of Janacek.

SCHUL: "Die Nischt-Gewesenen" for Voice and Piano

- A pupil of Hindemith in Berlin and Alois Hába in Prague, Zigmund Schul was one of the few composers dedicated specifically music. The pieces he wrote in Terezín are predominantly on Jewish themes, including *Jerusalem*, a prayer for cantor and string quartet. The song *What Never Was* was written before Terezín in 1937, but can stand as a symbol for what these composers never had the chance to achieve.

ULLMANN: *Drei Lieder* for Voice and Piano, Op. 37

- Viktor Ullmann's Three Songs Op. 37 were 'renewed' in Terezín in 1942, so had presumably been composed earlier to lyrics by the Swiss poet Conrad Ferdinand Meyer. Interestingly, the poems of two of the songs about sowing and reaping seem to have influenced the text of *Kaiser von Atlantis*, written by Ullmann and Peter Kien in Terezín.

KRÁSA: Passacaglia and Fugue for String Trio

KRÁSA: Tanze for String Trio

- Hans Krása was head of the music section of the *Freizeitgestaltung* in Terezín and composed five or six pieces as well as reworking *Brundibár*.

ŠVENK: "Všechno jde!" (Terezín March) for Voice and Piano

- Karel Švenk was one of the most interesting figures in Terezín responsible for the political cabaret. *The Terezín March* was the concluding song of his first show, *The Lost Food Card*, early in 1942.

A. STRAUSS: "Ich weiß besteiimt, ich werd dich wiedersehn!" for Voice and Piano

SKUTEČKY: "Drunt im Prater ist ein Platzerl" for Voice and Piano

ANONYMOUS: "Terezín-Lied" for Voice and Piano

Jan 19, 2012 - 8pm

Nash Ensemble

Wolfgang Holzmair, baritone

Russell Ryan, piano

SMETANA: Overture to *The Bartered Bride* (arr. Smetana for Piano Four Hands)

- In Terezín, Bedřich Smetana's opera *The Bartered Bride* was first performed in a gymnasium on November 28, 1942, conducted by Raphael Schächter. It was an enormous success and performed around 35 times.

ULLMANN: String Quartet No. 3, Op. 46

- Composed in Terezín

HAAS: *Four Songs on Chinese Poetry* for Voice and Piano

- Written for the singer Karel Berman between February and April 1944. At the premiere in May 1944 in the Terezín Town Hall, Viktor Ullmann described the song cycle as "a beautiful gift" in one of his most enthusiastic reviews.

SUK: *Meditation on an Old Czech Hymn, "St. Wenceslas"* for String Quartet, Op. 35a

- Josef Suk was son-in-law to Dvorak and his most promising pupil. Premiered in 1914, Op. 35a was a part of the cultural aspiration for Czech independence which finally came in 1918 and the chorale has been regularly used as a patriotic symbol by composers.

KRÁSA: Three Songs for Baritone, Clarinet, Viola and Cello

- These songs, Czech translations of poems by Arthur Rimbaud, were requested in Terezín by the singer Walter Windholz, a baritone from the Brno opera. The score gives precise dates of composition – March 2 for the first two songs and April 7 1943 for the last. The most famous settings of Rimbaud poems are probably Britten's *Les Illuminations* written in 1939.

SCHULHOFF: Duo for Violin and Cello

- Erwin Schulhoff's Duo for Violin and Cello was composed in 1925 and dedicated to Janáček who he got to know the previous year when he was writing some articles about him. Schulhoff was born in Prague and his early compositions were late-Romantic, but witnessing mass killings as a soldier in the Austrian Army led to a radical change in his outlook and music. He became a communist and much more interested in contemporary music. Schulhoff returned to live in Prague in 1923.

When the Nazi's invaded in 1939, he was quickly arrested because he had taken soviet citizenship. He was fated on three counts – as a communist, a Jew, and someone writing 'degenerate music'. He never made it to Terezín, but instead was deported to Wülzburg in Bavaria, at the time an "internment camp", where he died in August 1942.

KRÁSA: *Brundibár Suite* (arr. David Matthews)

- Hans Krása wrote *Brundibár* with librettist Adolf Hoffmeister for a children's opera competition in 1938. The prize was never awarded because of the Nazi invasion, but Krása mentioned the work at a gathering of artists for the 50th birthday of Otto Freudenfeld, director of the Prague Jewish Orphanage, in 1941. Present that night were conductor Rafael Schächter, pianist Gideon Klein, poet Eric Saudek and National Theatre stage director František Zelenka and they decided to organize a performance with children from the orphanage. By the time the Prague performances took place Krása and Schächter had already been sent to Terezín, and over the next 18 months the others followed. Freudenfeld brought the piano score with him in 1943 and Krása re-orchestrated it and amended Hoffmeister's left-wing lyrics. In the Terezín version, the message is that if you join together Good can triumph over Evil.

Jan 21, 2012 - 8pm

Nash Ensemble

KRÁSA: Theme and Variations for String Quartet

- From Terezín, Krása was transported with most of the musicians on October 16, 1944 to Auschwitz where he was gassed.

HAAS: Suite for Piano, Op. 13

- Pavel Haas was sent to Terezín in December 1941 and was on the Oct. 16 transport, Er 949, with most of the other composers and died the following day in Auschwitz.

JANÁČEK: String Quartet No. 1, "Kreutzer Sonata"

- In addition to Janáček's influence and relationship on subsequent Czech composers like Schulhoff, Janáček's String Quartet No. 1 depicts psychological drama containing moments of conflict as well as emotional outbursts. Janáček imagined, "*a poor woman, tormented and run down, just like the one the Russian writer Tolstoy describes in his Kreutzer Sonata*"

HAAS: String Quartet No. 2, Op. 7, "From the Monkey Mountains"

Jan 23, 8pm

Wolfgang Holzmair, baritone / speaker

Shai Wosner, piano

MAHLER: "Trost im Unglück" from *Des Knaben Wunderhorn* for Voice and Piano

MAHLER: "Aus! Aus!" from *Des Knaben Wunderhorn* for Voice and Piano

DEBUSSY: *Général Lavine—eccentric* from *Préludes*, Book 2 for Piano

MAHLER: "Der Schildwache Nachtlied" from *Des Knaben Wunderhorn* for Voice and Piano

DEBUSSY: *Pièce pour l'œuvre du "Vêtement du blessé"* for Piano

MAHLER: "Zu Strassburg auf der Schantz" from *Des Knaben Wunderhorn* for Voice and Piano

DEBUSSY: *Berceuse héroïque* for Piano

MAHLER: "Revelge" from *Des Knaben Wunderhorn* for Voice and Piano

DEBUSSY: *Elégie* for Piano

MAHLER: “Der Tamboursg’sell” from *Des Knaben Wunderhorn* for Voice and Piano

ULLMANN: *Die Weise von Liebe und Tod des Cornets Christoph Rilke* (The Lay of the Love and Death of Cornet Christopher Rilke) for Speaker and Piano

Selections from Mahler's *Des Knaben Wunderhorn*, adaptations of the powerful folk poems that were widely popular across the German-speaking world and selected piano works of Debussy, whose reaction to WWI can be seen as a self-imposed hiatus from composition, are presented alongside Viktor Ullmann's setting of *Die Weise von Liebe und Tod des Cornets Christoph Rilke* (The Lay of the Love and Death of Cornet Christopher Rilke) for Speaker and Piano. Inspired by the story of a 17th-century relative who died in combat, Rilke wrote *The Lay of the Love and Death of Cornet Christopher Rilke* in 1899. It became a best-seller in Germany, and in the World Wars to come, young men would carry the book into battle with them. Ullmann's composition was created from this text during his time in Terezín.

The works on this program share a general anti-war theme. The earlier concerts in the series focus on music written by composers interned in Terezin, highlighting their Czech roots and the composers' place in the lineage. This final concert hopes to illustrate that a wide variety of work was performed in Terezin, including works by Mahler, Debussy, Verdi, Mozart, Bach and Schubert, among others.

Mondays, January 9 & 16, 6:30-8:15pm and January 23, 6:00-6:34pm

Concert: School of Music Class – “Entartete Musik”

The 92Y School of Music invites you to join us for this inside look into the broad range of musical expression that happened at Terezin, from concert music to opera, from cabaret to jazz and folk music.

We'll explore selections by a lost generation of Czech composers including Viktor Ullmann, Hans Krása, Pavel Haas and Gideon Klein; the influence of the Czech master Leoš Janáček; the folk songs of poetess Ilse Weber; the jazz music of The Ghetto Swingers; the immensely popular “Terezin March” by the Karel Švenk; as well as the cabaret performances that were organized by Kurt Geron, who in 1928 had sung “Mack the Knife” in the original Berlin production of Brecht and Weill’s *The Threepenny Opera*. The extraordinary richness and variety of the music made under these harsh conditions is best reflected in the words of the composer Viktor Ullmann: “By no means did we sit weeping by the rivers of Babylon. And our will to create was equal to our will to live.”

Louis Rosen, Instructor

Wednesday, January 11, 5pm

Student and Faculty concert of Terezín repertoire

Presented by 92Y School of Music. Culmination of fall’s private instruction.

Thursday, January 12 – Thursday, February 16

“Art Exhibit: The Culture of Terezín”

Charlotta Kotik, curator

The art exhibit can be viewed by the general public free of charge at hours to be announced. In addition, the Milton J. Weill Art Gallery is open to patrons of Kaufmann Concert Hall during regularly scheduled events.

Sunday, January 15, 3pm

“Following in the Footsteps”

Judith Bennahum & Judith Brin Ingber

Join dance scholars Judith Bennahum and Judith Brin Ingber in conversation about the legacy and loss of the Jewish dance experience during and as a result of World War II, on the occasion of the publication of their new books, “Rene Blum and the Ballets Russes: In Search of a Lost Life” (Bennahum) and “Seeing Israeli and Jewish Dance” (Ingber).

Tuesday, January 17, 6pm-7pm

Opening Reception for Art Exhibit

Reception in WAG for invited guests. This will also be used as the kick-off reception for the full series. It will most likely be organized by Development’s Director of Special Events.

Tuesday, January 17, 8pm



Nash Ensemble

Wolfgang Holzmaier, baritone

Russell Ryan, piano

DOMAŽLICKÝ: *Pisen beze slov* (Song without Words) for String Quartet

I. WEBER: "Dobrý den" (Good Day) for Voice and Piano

I. WEBER: "Emigrantenlied" for Voice and Piano

I. WEBER: "Wiegala" for Voice and Piano

I. WEBER: "Ich wander durch Theresienstadt"

A. STRAUSS: "Heimweh" for Voice and Piano

TAUBE: "Ein Jüdisches Kind" for Voice and Piano

KLEIN: String Trio

SCHUL: "Die Nischt-Gewesenen" for Voice and Piano

ULLMANN: *Drei Lieder* for Voice and Piano, Op. 37

KRÁSA: Passacaglia and Fugue for String Trio

KRÁSA: Tanze for String Trio

ŠVENK: "Všechno jde!" (Terezín March) for Voice and Piano

A. STRAUSS: "Ich weiß bestimmt, ich werd dich wiedersehn!" for Voice and Piano

SKUTEČKY: "Drunt im Prater ist ein Platzel!" for Voice and Piano

ANONYMOUS: "Terezín-Lied" for Voice and Piano

Subscription: \$166/\$122; Under-35: \$80

Single Tickets: \$52/\$38; Under-35: \$25

Tuesday, January 17, 8pm

Live from NY's 92nd Street Y

The Tuesday, January 17, 8pm concert will be satellite broadcast to participating locations across the US and Canada.

Live from NY's 92nd Street Y™, now in its ninth year, uses satellite technology to broadcast 92Y's renowned educational and cultural programming to community organizations across America.

Available selections include a series of lectures, interviews, panels and readings featuring newsmakers, political figures, opinion-shapers and authors. Join some of the world's most fascinating people for compelling and thought-provoking interactive discussions on the issues and events that affect our lives.

Most of the programs provide opportunities for questions and answers with the presenters where participants from remote locations can ask questions as if they were in the New York audience. www.92Y.org/Live

Wednesday, January 18, 9:45am & 11:15am
Musical Introductions Series for Participating Schools

Keith Bonner, flute
Katherine Needleman, oboe
Igor Begelman, clarinet
Larisa Gelman, bassoon
Paul LaFollette, French horn
TBA, bass clarinet
Jenny Lin, piano
Karina Zilberman, vocals

JANÁČEK: *Mladi* (Youth) Suite for Wind
JANÁČEK: *March of the Blue-Boys*
HAAS: *Wind Quintet*

The music, drawings and poetry created by and for the children of Terezín are poignant documents that attest to the human spirit and the resilience of children. These innocent and honest works of art allow us to see through their eyes what their lives were like and what dreams they had. The art and music of that time and place in history are a testimony to the courage of the children and their teachers to teach, to paint, to learn, to compose and to hope. Composers such as Pavel Haas and Leoš Janáček inspired an entire community of performers and musicians, poets and artists to create under all circumstances and to allow the joy of the arts to be the most powerful force in their daily lives.

The mission of the Musical Introduction Series is to introduce young children to the music of many cultures in the concert and in the classroom, in order to nurture each child's own ability to be an active listener and express themselves through music.

Students learn musical concepts such as melody, rhythm and dynamics; develop listening skills critical not only to music appreciation but to success in the classroom; create and perform their own work and attend interactive, age-appropriate concerts by artists of international reputation at 92nd Street Y's Kaufmann Concert Hall. Further exploration of musical and cultural traditions through storytelling, movement and performance will provide students with a dynamic array of opportunities to learn and make connections to their school curriculum, and to the world around them.

Wednesday, January 18, 1:30pm
Musical Introductions Series for General Public

See description above.

Wednesday, January 18, 6-8pm
Teen Q&A

Panelists from the 8pm “Story of Terezín” event will meet with ~50 public school kids and their teachers over a pizza dinner. The students and teachers will have received advance materials on the topic, and will attend the event at 8pm.

Since 1985, 92Y's Teen Program has been a center of educational enrichment for New York City high school students and teachers in science, moral and ethical development, tolerance, humanities and politics. Enrichment programs bring students in 9th-12th grades and educators together with cutting edge scientists, writers, social scientists, religious leaders and political thinkers, using the 92nd Street Y lecture program as the centerpiece. Topics include and are not restricted to: religion and politics, ethnic identity, journalism, social policy issues and more.

Wednesday, January 18, 8pm

“Story of Terezín”

Zdenka Fantlová, Zuzana Justman, Simon Broughton

Ruth Franklin, moderator

Explore the extraordinary history of Terezín, a temporary holding camp in 1941 set up by Eichmann which, though isolated and deprived, became a productive and vibrant community which generated remarkable works of art and music. Many imprisoned there were notable composers, musicians and actors whose dire circumstances only strengthened their will to create. Through documentary film clips and stories from survivors of Terezín itself, delve into one of the most moving and inspiring stories of the Holocaust era—not only its artistic output but the work and play, romance, routines and family life that made up the days of its citizens, a life overshadowed by the always-present threat of transport to Auschwitz.

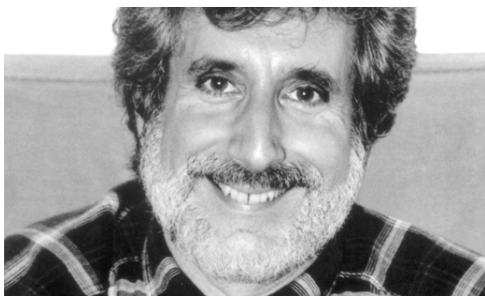
Thursday, January 19, 9:45am & 11:15am

Musical Introductions Series for Participating Schools

See above

Thursday, January 19, 7pm

“Raising Courageous, Compassionate & Communicative Kids in Tough Times – The Best Gift a Parent Can Give”



Dr. Ron Taffel is considered one of the most electric and practical child-rearing experts in the country. He has been referred to as “the Spock of our time.” He is the author of eight books and one hundred plus articles on parenting. He consults with schools and community organizations across the country, is the Chair of the Institute for Contemporary Psychotherapy, and has a private practice in New York.

Dr. Taffel has been featured in *The New York Times*, and been a guest on “20/20,” “Dateline,” “The Today Show,” “Good Morning America” and “Larry King.”

Thursday, January 19, 8pm

Nash Ensemble

Wolfgang Holzmaier, baritone

Russell Ryan, piano

SMETANA: Overture to *The Bartered Bride* (arr. Smetana for Piano Four Hands)

ULLMANN: String Quartet No. 3, Op. 46

HAAS: *Four Songs on Chinese Poetry* for Voice and Piano

SUK: *Meditation on an Old Czech Hymn, "St. Wenceslas"* for String Quartet, Op. 35a

KRÁSA: Three Songs for Baritone, Clarinet, Viola and Cello

SCHULHOFF: Duo for Violin and Cello

KRÁSA: *Brundibár Suite* (arr. David Matthews)

Subscription: \$166/\$122; Under-35: \$80

Single Tickets: \$52/\$38; Under-35: \$25

Friday, January 20, 12pm

“Fridays at Noon: In the Spirit of Terezín Artists”

As part of 92Y's month long recognition of the artists of Terezín, dance artists Dana Boll, Ze'eva Cohen, Carolyn Dorfman, Aviva Geismar, Jim May (Sokolow Dance Theater), and Laura Shapiro present work that resonates with the Jewish holocaust experience. These artists each bring personal narrative to the work whether exploring the life of a relative caught in the turmoil of WWII or expressing the hopefulness of the future of the Jewish people.

The 92Y Harkness Dance Center's FRIDAYS AT NOON, since 1986, is a free, one-hour dance event that includes work choreographed by emerging, mid-career and legacy artists. Three to four choreographers show finished or in-progress choreography with audience discussion at the conclusion of the performance. All performances take place in Bittenwieser Hall at 92nd Street Y. Performances are first come, first serve.

Friday, January 20, 2pm

Screening of “The Music of Terezín” for 60+ Program for Seniors

The award-winning BBC documentary, “The Music of Terezín” (1992) will be screened for members of 92nd Street Y's 60+ Program. It will be introduced by director Simon Broughton and be followed by a Q&A.

92nd Street Y's 60+ Program for Seniors is a vibrant community of adults who enjoy sharing intellectual, physical and spiritual pursuits while challenging and learning from each other. 92Y's daytime/weekday membership program for men and women over age 60 has been providing a wide variety of classes, activities and special events in a relaxing, congenial environment for over 60 years.

Saturday, January 21, 6pm

Screening of “The Music of Terezín”

A screening of the award-winning BBC documentary, “The Music of Terezín” (1992). It will be introduced by director Simon Broughton and be followed by a Q&A. Ticketing for this event is still being determined; it will most likely include a complementary drink.

Saturday, January 21, 8pm

Nash Ensemble

KRÁSA: Theme and Variations for String Quartet

HAAS: Suite for Piano, Op. 13

JANÁČEK: String Quartet No. 1, "Kreutzer Sonata"

HAAS: String Quartet No. 2, Op. 7, "From the Monkey Mountains"

Subscription: \$166/\$122; Under-35: \$80

Single Tickets: \$52/\$38; Under-35: \$25

Sunday, January 22, 10:00am (92YTribeca)

“Will to Learn: A Day of Talks Honoring the Great Minds of Terezín”



This day-long program is inspired by the memory of the remarkable inmates of the Terezín Ghetto and comprises a series of talks derived directly from the lectures conceived and presented by residents themselves—many of whom were professors and scholars. It is emblematic of their will to learn, thrive and retain some semblance of normalcy—against impossible odds.

A rarefied group of world-class experts will reinterpret lectures given at Terezín on a range of topics, including:

Randy Cohen, former New York Times “Ethicist” and Jane Eisner, Editor of The Forward, on “Jewish Ethics”

Rabbi Capers Funnye, spiritual leader of Beth Shalom B’nai Zaken Ethiopian Hebrew Congregation in Chicago and Michelle Obama’s cousin, on “Travels to African Jews” (This talk is presented in cooperation with Be’chol Lashon.)

Judy Gold, award-winning comedian, actress and playwright, and Sam Hoffman, founder of OldJewsTellingJokes.com, on “Jewish Humor”

Milette Gaifman, PhD, Assistant Professor of Art and Classics at Yale and grand-niece of Terezín inmate Karel Fleischmann, on “Greek Culture”

Lisa Peschel, PhD, MFA, ground-breaking scholar presenting a lively performance in word and song based on works written at Terezín.

The program includes breakfast, lunch and a post-program reception.

Sunday, January 22, 7:30pm

“Trauma, Oppression and Art: When Adversity Inspires Creativity”

Alexander Melamid, Wangechi Mutu, Shirin Neshat, Krzysztof Wodiczko
Amei Wallach, moderator

From the Spanish artist Francisco Goya’s exposure of the “Disasters of War” in 85 prints after the Napoleonic invasions, to the South African William Kentridge’s conflagration of animated drawing and storytelling to probe his conflicted identity as white man and artist during Apartheid and after, artists through the centuries have turned to art-making in times of war, conflict, oppression and trauma. Join a global panel of artists formed by dire events in far-flung corners of the globe who honor, replay, deride or exorcise their histories through their work. How important is the art making itself to their emotional or even physical survival? How did they come to recognize the roots of their subjects and evolve their form of expression? What role does the art-making play in their lives? Why do some artists find it necessary constantly to revisit the injury, and others to probe, dissect or transcend it. What is the role of humor in art rooted in an oppressive past? The artists share their stories, screen their work, and address the provocative questions, in particular: can art make a difference?

Monday, January 23, 1pm

Screening of “Voices of the Children” for 60+ Program for Seniors

The Emmy Award-winning documentary, “Voices of the Children” (1998) will be screened for members of 92nd Street Y’s 60+ Program. It will be introduced by director (and Terezín survivor) Zuzana Justman and be followed by a Q&A.

See Friday, January 20 for a description of 92nd Street Y’s 60+ Program for Seniors.

Monday, January 23, 4:15-5pm

Zuzana Justman Visits Connect Jewish After-School

Terezín survivor and filmmaker Zuzana Justman will meet with the grade 6-8 enrollees in 92Y's Jewish Connect After-School.

Connect Jewish After-School uses all the best that 92Y has to offer, bringing Judaism to life with exceptional, talented and engaging Jewish educators, artists and musicians who capture the imagination and interest of every child. It offers a unique opportunity for children to learn about Jewish values, holidays, the Bible and much, much more through crafts, storytelling, music and drama. Connect offers an optional one-on-one Hebrew tutoring program and is available for children of all backgrounds, in grades K-8.

Monday, January 23, 6pm (WAR) – Screening of “Voices of the Children”

A screening of the Emmy Award-winning documentary, “Voices of the Children” (1998). It will be introduced by director (and Terezín survivor) Zuzana Justman and be followed by a Q&A. Ticketing for this event is still being determined; it will most likely include a complementary drink.

Monday, January 23, 8pm

“Words & Music: The Cornet Rilke”



Wolfgang Holzmaier, baritone / speaker
Shai Vosner, piano

MAHLER: “Troost im Unglück” from Des Knaben Wunderhorn for Voice and Piano

MAHLER: “Aus! Aus!” from Des Knaben Wunderhorn for Voice and Piano

DEBUSSY: Général Lavine—eccentric from Préludes, Book 2 for Piano

MAHLER: “Der Schildwache Nachtlid” from Des Knaben Wunderhorn for Voice and Piano

DEBUSSY: Pièce pour l’œuvre du “Vêtement du blessé” for Piano

MAHLER: “Zu Strassburg auf der Schantz” from Des Knaben Wunderhorn for Voice and Piano

DEBUSSY: Berceuse héroïque for Piano

MAHLER: “Revelge” from Des Knaben Wunderhorn for Voice and Piano

DEBUSSY: Elégie for Piano

MAHLER: “Der Tamboursg’sell” from Des Knaben Wunderhorn for Voice and Piano

ULLMANN: Die Weise von Liebe und Tod des Cornets Christoph Rilke (The Lay of the Love and Death of Cornet Christopher Rilke) for Speaker and Piano

Riding, riding, riding. And courage is grown so weary, and longing so great.

Inspired by the story of a 17th-century relative who died in combat, Rilke wrote *The Lay of the Love and Death of Cornet Christopher Rilke* in 1899. It became a best-seller in Germany, and in the World Wars to come, young men would carry the book into battle with them. As part of 92Y's festival on the art of Terezín, we present a rare performance of composer Viktor Ullmann's setting of *The Cornet* for speaker and piano, which he wrote from within that Nazi holding camp before being deported to Auschwitz. The program will also feature works by Debussy and Mahler.

Subscription: \$166/\$122; Under-35: \$80

Single Tickets: \$52/\$38; Under-35: \$2

Wednesday, January 25, 4pm

Screening of “The Last Flight of Petr Ginz”

Screening of documentary “The Last Flight of Petr Ginz” for students, teachers and families as part of the 92Y Teen Center.

See Wednesday, January 18 for a description of 92Y Teen Center.

Monday, January 30, 7:30pm

Panel on Arts in Terezín led by Michael Beckerman



Panel discussion with Michael Beckerman and others on the artistic activity and creation in Terezín.

Monday, February 6, 6-7:30pm

Poetry Center Schools Project for Ivan Klíma Reading

The Schools Project brings New York City public high school students to 92nd Street Y to meet with some of the world's best contemporary writers, who appear in the literary series of the 92Y Unterberg Poetry Center. Students are brought to 92Y by van and treated to a pizza supper, a half hour discussion with the featured writer, reserved seats at the evening's reading and free copies of books.

92Y Poetry Center Schools Project enables students from public high schools throughout New York City's five boroughs to attend the Monday night Reading Series at the 92Y Unterberg Poetry Center. During the week prior to selected readings, the project coordinator visits the schools to introduce students to the work of the writer they will hear. Participating classes are provided with transportation to and from 92nd Street Y. Students and their teachers have dinner and an opportunity to participate in an informal question-and-answer session with the authors before the reading. Students are also given books by the authors whose readings they attend. The project also sponsors a free weekly writing workshop for high school students that meets at 92Y. The Ernst Pawel Student Writing Award (established with a generous gift from the estate of the late biographer and novelist) is given annually to a student in the weekly writing workshop to recognize outstanding work.

Monday, February 6, 8:15pm

Ivan Klíma Reading

As part of 92Y's festival on the art of Terezín, Czech author Ivan Klíma, himself a survivor of that Nazi holding camp, returns to the Poetry Center to read from his work. “Ivan Klíma is a writer of enormous power and originality,” wrote Patrick McGrath. “The power of his work is not simply documentary. It resides in his ability to universalize, to generate from an essentially political situation ideas charged with philosophical, ecological and spiritual applications. In the fates of his trapped and struggling characters, he discovers messages for the planet.”

Chronology of Terezín (Theresienstadt)

1780-1790

- Terezín is constructed as a garrison town

1938

- Sudetenland is annexed and becomes part of Germany

1939

- March 15: The German army enters Prague. The Protectorate of Bohemia and Moravia is established.

1940

- October 25: Jews are forbidden to leave Prague or to move of their own decision

1941

- September 1: Jews must wear the Jewish star
- September 10: Prohibition of performances by Jewish musicians and actors and of works by Jewish composers and playwrights
- September 27: Heydrich named “Reichsprotektor” (Imperial protector) of Bohemia and Moravia
- October 10: Decision made to “ghetto-ize” the Jews
- October 17: Terezín is chosen as the site of a transition camp
- November 24: Preparatory team, known as the “First Transport,” leaves for Terezín
- November 30: Zigmund Schul is deported to Terezín
- December 2: First transport from Brno; Pavel Haas is deported to Terezín
- December 4: Gideon Klein is deported to Terezín
- December 28: Permission given to hold “Social Evenings,” which would later become the “Free Time Organization” (“Freizeitgestaltung”)

1942

- January 9: First transport to the east from Terezín to Riga
- January 20: The Wannsee Conference takes place in Berlin, to discuss the “Final Solution to the Jewish Question.”
- February: Beginning of the “Free Time Organization” under the direction of Rabbi Erich Werner (lectures, readings, musical activities)
- February 16: Heydrich orders the final evacuation of civilians from Terezín
- August 10: Hans Krasa deported to Terezín
- September 8: Viktor Ullmann deported to Terezín
- September 18: The interned population of Terezín reaches a high point of 58,491 people
- September 19: First transport “to the east” (i.e. death camps) from Terezín
- October 26: Transports to Auschwitz from Terezín begin
- November 25: First concert performance of Smetana’s opera, *The Bartered Bride*, conducted from the piano by Rafael Schächter
- December 8: Opening of “Coffee houses” in Terezín. Musical instruments are allowed.

1943

- March: The “Free Time Organization” becomes an independent department under the direction of engineer Otto Zucker
- July 5: Karel Reiners deported to Terezín
- August 23: First performance of Hans Krasa’s children’s opera *Brundibar*
- September: First performance of Verdi’s *Requiem*, conducted by Rafael Schächter, with Gideon Klein at the piano

1944

- March: Terezín begins to be “beautified” for propaganda purposes
- July 2: Zigmund Schul dies in Terezín of tuberculosis
- June 23: A six-hour inspection of Terezín takes place by a committee from the International Red Cross. Performances of *Brundibar* and Verdi’s *Requiem* arranged.
- August 6: Shooting begins for the film *Terezín: A Documentary about the Jewish Settlement Area* (earlier title: *Der Führer schenkt den Juden eine Stadt* – “The Führer Presents a City to the Jews”)
- September 28: The “Spring Transport” to Auschwitz-Birkenau begins, including Karel Reiners
- October 16: Pavel Haas, Gideon Klein, Hans Krasa and Viktor Ullmann transported to Auschwitz. Haas, Krasa and Ullmann are killed one or two days later in the gas chambers.

1945

- Late January: Gideon Klein is killed during the evacuation of the Fürstengrube hard labor camp
- May 7: Terezín is liberated by the Red Army

This timeline was taken from a reference book. Citation TK.
Translated from German by Clement So.

Freizeitgestaltung:

K/0	Leitung	Moritz Henschel
K/10	Administrative Leitung	Rab. Dr. Weiner
K/11	Sekretariat	Dr. Hans Mautner
K/12	Programmbearbeitung	Anna Zelenka
K/13	Finanzgeb. u. Eintrittskart.	Dr. Georg Kohn
K/14	Bezirksarbeit	
K/15	Probenplan	Anna Zelenka
K/20	Technische Abteilung	Otto Inektor
K/21	Materialbeschaffung	Dr. Ed. Winter
K/22	Entwurf u. Dekoration	Architekt Franz Zelenka
K/23	Säleverwaltung	Dr. Friedner Hans
K/30	Theater	Kamill Hoffmann
K/31	Deutsches Theater	Curt Weiss
K/32	Tschechisches Theater	Gustav Schorsch
K/34	Kabarett	Kurt Geron
K/35	Blockveranstaltungen	Myra Strauss
K/40	Musiksektion	Hans Krasa
K/41	Opern- u. Vokalmusik	Rafael Schächter
K/42	Instrumentalmusik	Gideon Klein
K/43	Kaffeehausmusik	Paul Libensky
K/44	Instrumentenverwaltg.	Paul Libensky
K/50	Vortragswesen	Dr. Franz Kahn
K/51	Allgemeine Vorträge	Prof. Dr. Emil Utitz
K/52	Jüdische Vorträge	Dr. Franz Kahn
K/53	Fremdsprachige Vorträge	Prof. Dr. Max Adler
K/54	Hebraika	Prof. Keatenbaum
K/55	Jochah	Isidor Schorr
K/56	Frauenvorträge	Hana Steiner
K/60	Zentrallbücherei	Prof. Dr. Emil Utitz
K/61	Allgemeine Abteilung	
K/62	Jüdische Abteilung	
K/63	Hebräische Abteilung	
K/64	Fachliteratur	
K/65	Bibliophile Abteilung	
K/70	Sportveranstaltungen	Dr. Zdeněk Winter
K/71	Fussball	Ota Hermann
K/72	Valleyball	Gustav Straschitz
K/73	Handball	Franz Kohn
K/74	Basketball	Rudolf Klein
K/75	Tischtennis	Kurt Löbl

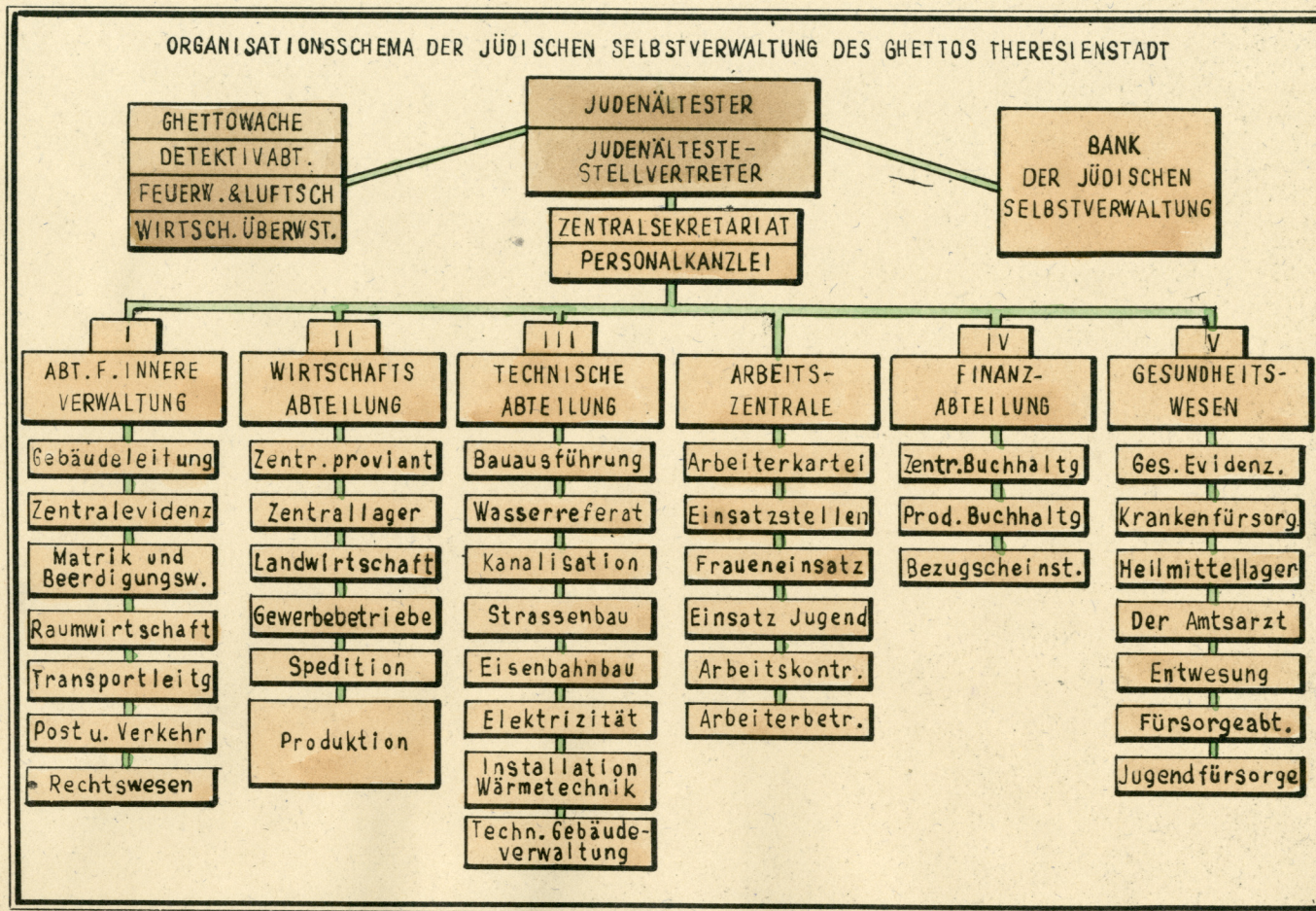
Will to Create, Will to Live: Music of Terezin

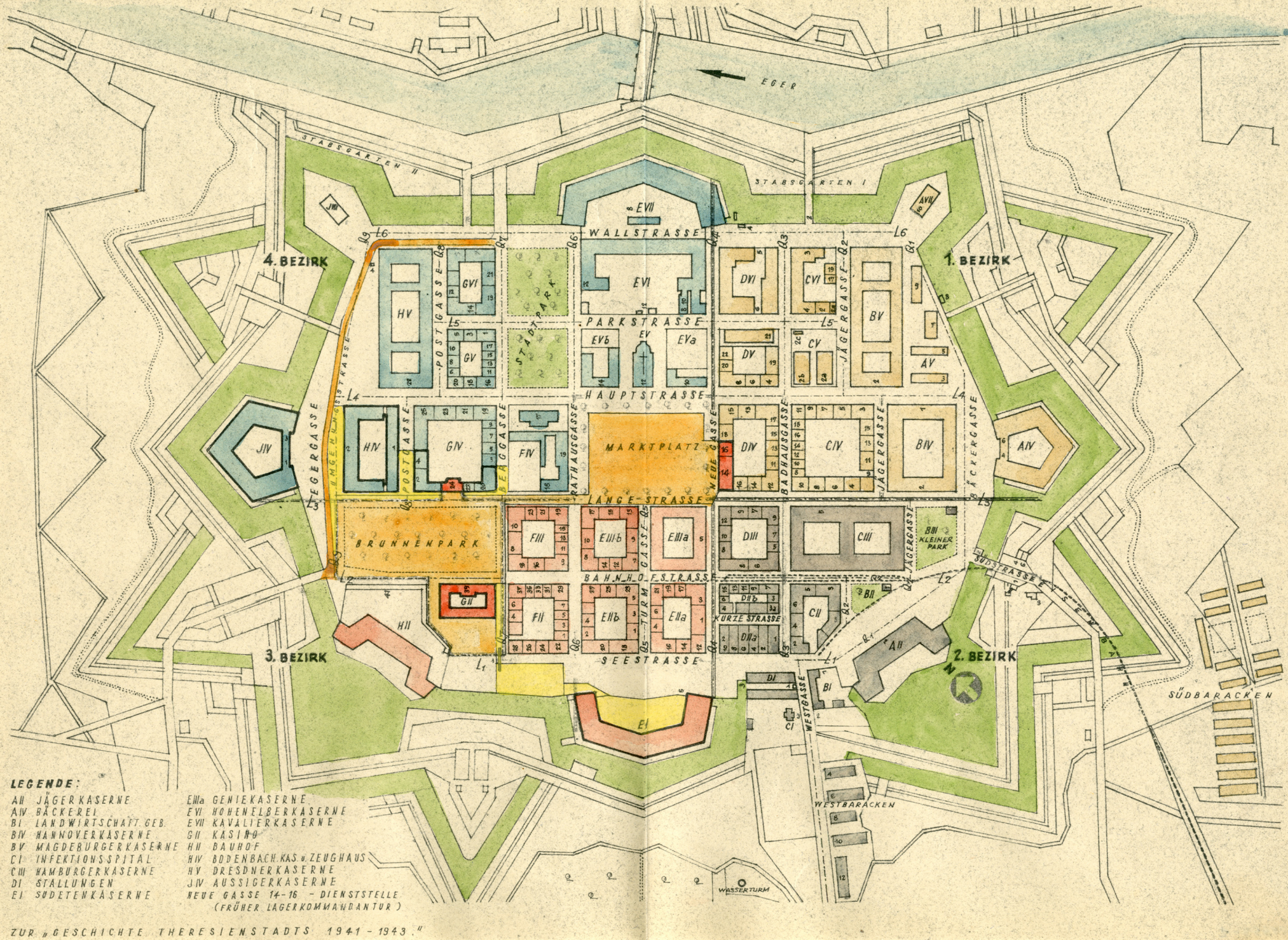
List of “Free Time Organization” (“Freizeitgestaltung”) departments and the respective directors. The departments include Rehearsal Planning, Theater, German Theater, Cabaret, Opera and Vocal Music, Instrumental Music, Instrument Management, General Lectures, Jewish Lectures, Foreign Language Lectures, Central Library, Soccer, Volleyball, Handball, Basketball and Table Tennis.

Free time organization

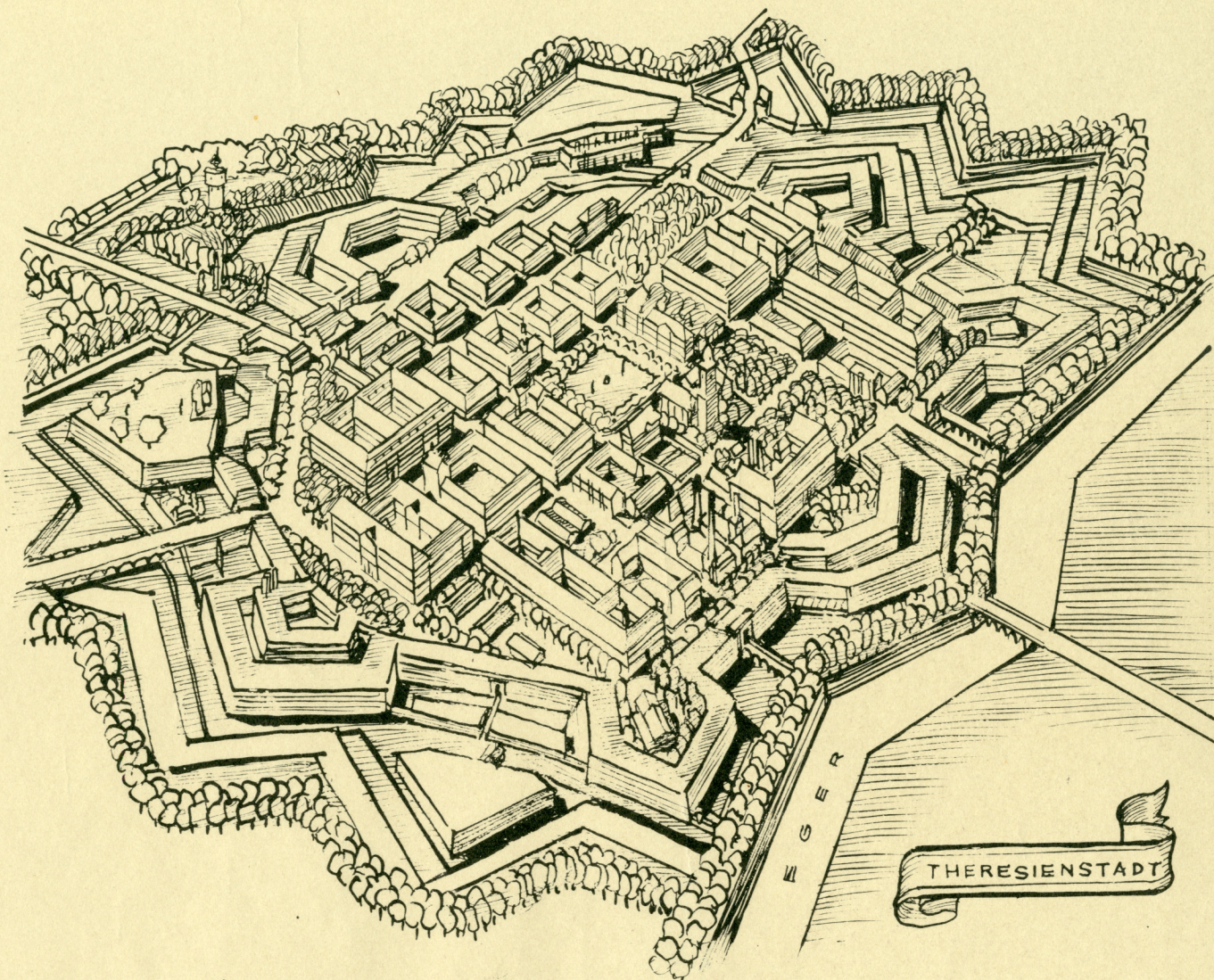
K/0	Direction	Moritz Henschel
K/10	Administrative Direction	Rabbi Dr. Weiner
K/11	Secretary/ Registrar	Dr. Hans Mautner
K/12	Programming	Anna Zelenka
K/13	Finance & Ticketing	Dr. Georg Kohn
K/14	District work	
K/15	Rehearsal scheduling	Anna Zelenka
K/20	Technical Dept.	Otto Spektor
K/21	Materials Procurement	Dr. Zdenek Winter
K/22	Design & Scenic Decoration	Architect Franz Zelenka
K/23	Halls and Space Management	Dr. Friedner Hans
K/30	Theater	Kamill Hoffmann
K/31	German Theater	Curt Weisz
K/32	Czech Theater	Gustav Schorsch
K/34	Cabaret	Kurt Gerron
K/35	Barracks events	Myra Strauss
K/40	Music Dept.	Hans Krasa
K/41	Opera and Vocal Music	Rafael Schächter
K/42	Instrumental Music	Gideon Klein
K/43	Coffee-house Music	Paul Libensky
K/44	Musical Instrument Management	Paul Libensky
K/50	Lectures	Dr. Franz Kahn
K/51	General Lectures	Prof. Dr. Emil Utitz
K/52	Jewish Lectures	Dr. Franz Kahn
K/53	Foreign Language Lectures	Prof. Dr. Franz Adler
K/54	Hebraica	Prof. Kestenbaum
K/55	Chess	Isidor Schorr
K/56	Women's Lectures	Hana Steiner
K/60	Central Library	Prof. Dr. Emil Utitz
K/61	General Dept.	
K/62	Jewish Dept.	
K/63	Hebrew Dept.	
K/64	Literature	
K/65	Book-lovers Dept.	
K/70	Sports events	
K/71	Soccer	Oka Hermann
K/72	Volleyball	Gustav Straschitz
K/73	Handball	Franz Kohn
K/74	Basketball	Rudolf Klein
K/75	Ping-Pong	Kurt Löbl

Organizational chart of the "Jewish Self-Administration" ("Jüdischen Selbstverwaltung"). Departments and sub-departments include the Bank, Health Services, Finance, Ghetto Watch, Registration & Burial of the Dead, Legal, Agriculture, Electricity, Construction, De-infestation and Youth Welfare.

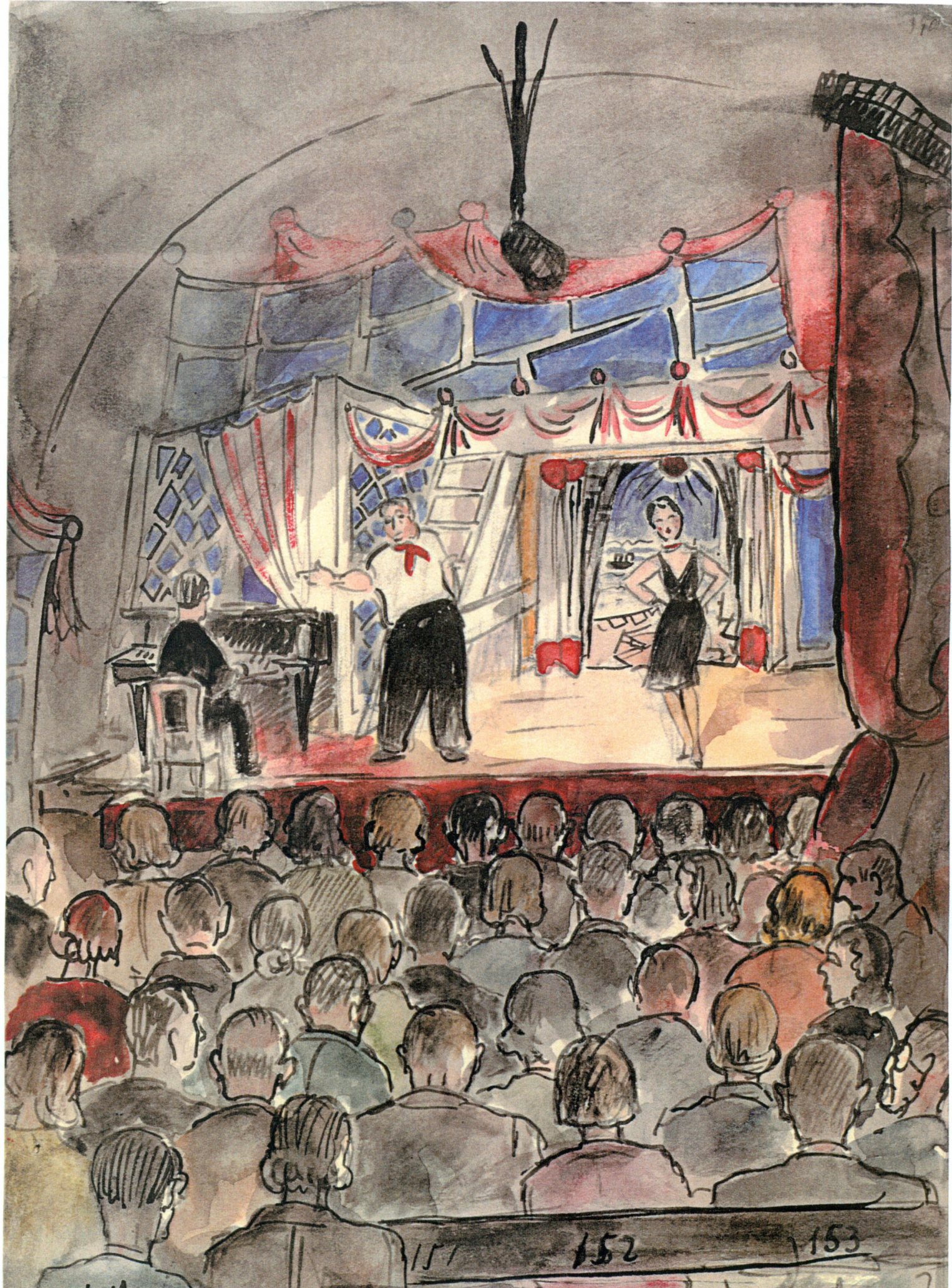




Map of Terezín from "History of the Theresienstadt Ghetto 1941 - 1943" written by internees



Drawing of Terezín from "History of the Theresienstadt Ghetto 1941 - 1943" written by internees







THE WALL STREET JOURNAL.

January 17, 2012

Still, the Music Played On

By Barbara Jepson



A concert poster from the World War II transit camp at Terezín.

The Czech garrison town of Terezín, which became a Nazi-controlled ghetto and transit camp for Jews destined for the gas chambers, was a place of wrenching contradictions. Of about 140,000 men, women and children interned there during World War II, 33,000 reportedly died of malnutrition or disease, and 88,000 perished after deportation to Auschwitz. Fewer than

one in five survived.

Yet in this brief interval before death or deliverance, the Terezín (pronounced Tehr-eh-ZEEN, aka Theresienstadt) inmates developed a bustling cultural life. The detainees, who included composers, instrumentalists, actors and visual artists, staged productions of "Carmen," "Turandot," "The Bartered Bride" and other operas to piano accompaniment. Verdi's Requiem was performed with 150 singers. About 2,400 lectures were offered. Plays, chamber music, jazz and cabaret were presented regularly; the last, under actor Kurt Gerron, who co-starred in the world premiere of Kurt Weill's "The Threepenny Opera."

"When I asked harpsichordist and Terezín survivor Zuzana Růžicková whether she had gone to a particular composer's concerts," recalled Michael Beckerman, chairman of the music department at New York University, "she said, 'What, and miss my Greek lessons?'"

Now the 92nd Street Y is presenting "Will to Create, Will to Live: The Culture of Terezín." At the heart of this sprawling, five-week undertaking—which encompasses documentary films, panel discussions and an exhibition of arts memorabilia—is a four-concert chamber series beginning Tuesday. Featuring London's Nash Ensemble, Austrian baritone Wolfgang Holzmair and other artists, it brings together



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music written by 12 Terezín composers at the camp or prior to their arrival. Seven works will receive what is believed to be their U.S. premieres.

Of special interest are pieces by Pavel Haas, Gideon Klein, Hans Krása and Viktor Ullmann—a lost generation of talented, primarily Czech composers. The multifaceted Klein, an excellent pianist, was only 22 when he was sent to Terezín. The others were established figures whose careers suffered under German occupation. After the war ended, their music languished.

During the past few decades, an increasing number of performers have championed the works of the Terezín composers. Hanna Arie-Gaifman, director of concert and literary programming at the 92Y, was impressed by a highly praised weekend festival of music from Terezín conceived and presented by the Nash Ensemble in 2010 at London's Wigmore Hall. There were lullabies, cabaret songs, string

quartets and more. "They showed the variety of music performed in the ghetto," she said, in the context of its relationship to Czech forebears like Leoš Janáček.

The "Will to Create" concerts at the 92Y reprise and expand those London programs, adding a war-themed recital by Mr. Holzmair and Israeli pianist Shai Wosner to illustrate the breadth of music performed in the camp. It includes a rarely heard melodrama by Ullmann, written during his internment. Complementing these events is the first public screening in North America of a BBC documentary, "The Music of Terezín," on Saturday.

About 40 miles from Prague, Terezín was built during the 18th century for about 6,000 individuals. During World War II, it held up to 58,000 people at times, cramming them into barracks, attics and rooms. The Nazis used the initially surreptitious artistic activities of the detainees for propaganda designed to hide the Third Reich's extermination scheme. Prior to a Red Cross inspection in 1944, inmates were ordered to

temporarily spruce up the place, renovating housing, constructing a coffeehouse and planting gardens. Cultural events were staged for the visitors. To mitigate the crowded conditions, 7,500 individuals were deported to Auschwitz before the Red Cross's arrival.

This raises larger, more complex questions. "A lot of the people involved in art and culture had opportunities that the rest of the camp didn't have," observed Mr. Beckerman, who on Jan. 30 joins Ms. Arie-Gaifman at the 92Y in a dialogue about artistic activity at Terezín. "Once it became clear that the Nazis were using the camp for propaganda purposes, would it have been just as ethical not to compose as to compose?"

Then again, he added, several works written near the end of the war may attempt to depict the true nature of Terezín. Klein's "String Trio," for example, contains quotations of pieces like Mahler's "Kindertotenlieder" ("Songs on the Death of Children"). "To me," Mr. Beckerman said, "that suggests he could have been saying, 'Look, there are dead children here.'"

Although there were reportedly enough musicians at the camp to populate two symphony orchestras, instruments were scarce. This made for some unusual scorings, like the "Three Songs for Baritone, Clarinet, Viola and Cello" by Krása on the Thursday concert program. "The dark sounds of the clarinet, cello and baritone are really very touching," Nash Ensemble cellist Paul Watkins said.

Works by other composers, some of them amateurs, may vary in overall achievement. But Ullmann's accomplishments have already been recognized. And there are noteworthy compositions on the programs that merit a place in the standard repertoire. Two of the Haas works—"Four Songs on Chinese Poetry for Voice and Piano" and the second String Quartet, "From the Monkey Mountains"—have been hailed as masterpieces. Mr. Watkins and his violist colleague Larry Power cited

Krása's "Passacaglia and Fugue" and "Tanec" ("Dance"), both for string trio, as pieces they particularly admire. Mr. Watkins said that "some of the harmonies and the wildness of the rhythms" in "Tanec" have elements of a dance of death. Yet he views this short piece as "extraordinarily joyful" and imaginative.

Ms. Arie-Gaifman, a Czech Republic native whose mother's relatives were killed at Auschwitz after detention at Terezín, noted that the lives of some ghetto internees were prolonged by

snafus in the disposal of dead bodies at Auschwitz.

But not long enough. In October 1944, about seven months before the camp was liberated, Haas, Klein, Krása and Ullmann were transported to Auschwitz and subsequently murdered. "Will to Create, Will to Live" will help provide broader exposure for the music of the Terezín composers, and serve as a reminder of the powerful drive to create beauty and meaning in the shadow of death.

*The*Guardian

June 12, 2010

Terezín: music from a Nazi ghetto

The Terezín ghetto near Prague was home to a remarkable array of renowned Czech musicians, composers and theatrical artists, writing and performing as they and their fellow Jewish inmates awaited an unknown fate in Auschwitz. Ahead of a London concert to commemorate their lives and work, Ed Vulliamy talks to some of the survivors who remembered them

By Ed Vulliamy



(Click to play or visit <http://bit.ly/u2mUyR>)

The drawing shows a performance by a string trio, to a small audience. A suited man rests his head on one hand, his left elbow on the arm of his chair; he wears an inward stare of meditative immersion in the music. Next to him, a little girl sits on a low chair, feet tucked in beneath her. A couple are seen from the rear, sitting on a bench, the man's arm around his lady's shoulder. The musicians' faces are hidden, but

nevertheless, something in this picture communicates the poignant beauty of whatever they are playing, along with their audience's rapt attention. The clue to what sets this scene apart from the idyll it appears to be is that the suited man has the star of David sewn on his jacket. The people gathered for this intimate private concert are living in the ghetto of Terezín, or Theresienstadt, as their German captors

called it; a former 18th-century garrison town in northern Bohemia, just north of Prague, which was commandeered by the SS in 1940 and transformed into a transit hub for the extermination camps, usually Auschwitz. This is music performed in the antechamber of genocide, soundtrack to the Shoah, as it happened.

The image was drawn and coloured in watercolour by the hand – now wrinkled, but delicate and steady still – of Helga Weisssová-Hošková. Now 82, Mrs Weisssová-Hošková was 12 when she did this drawing. "Maybe those two are myself and my father," she says of the figures on the left, with that charged, elegant detachment with which so many Holocaust survivors communicate. She lets on that "I didn't know how to draw a violin, so I hid the instruments behind the music stands".

All Nazi camps were diabolical, but Terezín was singular in ways both redemptive, at first, and later grotesque. It was the place in which Jews of Czechoslovakia were concentrated, especially the intelligentsia and prominent artistic figures, and, in time, members of the Jewish cultural elites from across Europe, prior to transportation to the gas chambers.

And as a result – despite the everyday regime, rampant fatal disease, malnutrition, paltry rations, cramped conditions and the death of 32,000 people even before the "transports" to Auschwitz – Terezín was hallmarked also by a thriving cultural life: painting and drawing, theatre and cabarets, lectures and schooling, and, above all, great music. Among the inmates was a star pupil of Leoš Janáček; another was one of the most promising composers from the circle of Arnold Schoenberg. "Many of us came from musical families, and there were very great musicians among us," recalls Mrs Weisssová-Hošková. "Each person was allowed 50 kilos of luggage and many of them smuggled in musical instruments, even though it had been forbidden for Jews to own them. So no wonder the beauty of music and art bloomed in that real-life hell. My father told me," she says, "that whatever happens, we must remain human, so that we do not die like cattle. And I think that the

will to create was an expression of the will to live, and survive, as human beings."

Perhaps this is why Terezín has commanded surprisingly little attention compared with the infamous extermination camps: it is a complex story of dichotomies, a ghetto camp of which survivors have curiously happy – as well as nightmarish and painful – memories; Terezín was a place of resilience and art in defiance of death, and does not fit in to any simplistic narrative of the Third Reich or Holocaust.

At first, after the ghetto was established and the first "transports" arrived on the 90-minute train journey from Prague, in November 1941, Terezín's cultural life sprang from the irrepressibility of the talent imprisoned there, in remonstrance of – and often in hiding from – the SS, which ran the camp. With time, the concerts, cabarets, plays, schooling and adult lectures came to be tolerated by the Nazis, as a means of pacification; then, around 1943, even encouraged. In 1944, the SS actually "beautified" the horror they had created at Terezín and invited the International Committee of the Red Cross to visit the camp and see a performance of the children's opera *Brundibár*, written by one of the camp's leading prisoner-composers, Hans Krása. A propaganda film was made, entitled *The Führer Gives a City to the Jews*, featuring the performance.

But the shocking truth behind the film of the production of *Brundibár*, which was applauded by the Red Cross, is that apart from two, all the children in the cast were sent, soon after the concert and photograph, to the gas ovens of Auschwitz. Out of some 15,000 children who passed through the gates of what is now a beautifully curated memorial in an uncannily lovely town, only 130 survived.

Helga Weisssová-Hošková is one of them. "There were four phases in the cultural life of Terezín," she says. "First, that of great creative resistance; second, that of the Nazi toleration of the cultural life; third, the manipulation of our art by the Nazis; and finally, when it was all over, the mass killing of almost everyone involved."

Mrs Weisssová-Hošková is among the guests at an unprecedented series of events at

London's Wigmore Hall next weekend, at which the ever-pioneering chamber music group the Nash Ensemble will perform music written in Terezín. Weissová-Hošková's drawings, done with materials stolen from the Nazi propaganda workshops within the camp, will be exhibited. Other survivors will join her to talk about suffering, death, art and the joy of music-making in Terezín. Films will be screened and presented by the director of one of them, Simon Broughton, a leading expert on world music.

Next weekend's event is a landmark, not just in this year's cultural calendar, but in the long history of how and why the Holocaust should be forever taught. The views of those participating are articulate and passionate, summed up in a remark by the great aesthetic philosopher Walter Benjamin, who took his own life while a refugee from the Nazis: "Every image of the past that is not recognised by the present as one of its own concerns is one that threatens to disappear irretrievably." Mrs Weissová-Hošková says: "I tell the story of my life in Terezín and Auschwitz to children, because they know nothing about it, and they must know, so that it does not happen again."

Simon Broughton hopes that the events will "capture the entire narrative of cultural life in Terezín", in a comprehensive way which has, perhaps oddly, never hitherto been attempted in Prague, or, for that matter, New York or Berlin – places to which these performances really should proceed after next weekend. The series is the brainchild of the indefatigable Amelia Freedman, who founded the Nash Ensemble in 1964 and was for years director of classical music on London's South Bank. She describes next weekend as "not an occasion about the Holocaust but about the triumph of the human spirit over adversity. It is a chance to hear the work of composers who would have gone on to achieve heaven knows what had they lived. There are moments in the works when you wonder: 'Could this composer have become another Shostakovich or Stravinsky?' If you look at the history of Czech music after the Holocaust, you see something that was in bloom just before the war, but which simply failed to materialise

because it was cut down and killed, literally – the composers murdered."

And there is another point, of extreme urgency: "Some survivors are still with us to tell the story for themselves," says Freedman. "Of course, we wish them a long life, but the truth is that this will not be possible much longer. Before long, we will live in a time, tragically, when it will be impossible to hear this horrific story, and about this creative resilience, first-hand. With them will die the first-hand accounts of these terrible events, and of the triumphs."

Helga Weissová-Hošková lives on the fourth floor of a drab but homely apartment block in the working-class Liben district of Prague. Climbing the four flights of concrete stairs that she still negotiates each day, I consider the fact that interviews with survivors of the Shoah, and in her case Auschwitz, are like no other. Charlotte Delbo, a French survivor and one of the greatest writers about life after Auschwitz, wrote a poem which communicates this truth beautifully: "I came back from the dead and believed / this gave me the right / to speak to others / but when I found myself face to face with them I had nothing to say / because I learned over there / that you cannot speak to others."

There may be no language for Auschwitz and the camps, but there is memory (or what the Holocaust scholar Lawrence Langer calls "the ruins of memory") and there is survival. Delbo discriminates between two workings of memory among survivors: there is *memoire ordinaire*, which recalls the "self" of now, according to whom "the person in the camp at Auschwitz is someone else – not me, not the person here facing you". Then there is *memoire profonde*, "deep memory" – according to which Auschwitz is not past at all, nor can it ever be. Between the two is a skin, says Delbo, which "deep memory" can sometimes pierce: "The skin covering the memory of Auschwitz is tough," she writes. "Sometimes, however, it cracks and gives back its contents." In interviews with Holocaust survivors one does not know personally, there can be no cracking of the skin. When one knows a survivor well, there

can be talk of details and feelings at certain moments. Otherwise, these conversations are charged with code, understatement, omission and dignifying, self-protective detachment. When I reach the fourth floor, Mrs Weissová-Hošková stands in the already open doorway. The aura is immediate, her smile warm but wise, her paintings on the wall. "I will, of course, not tell you every detail," she says, early in our conversation.

"I was surrounded by musicians all my life," she tells me. "I was the only one who painted." Her father, Otto Weiss, was a pianist by passion and bank clerk by trade. Her late husband, Jirí Hošek, whom she married after the war (therefore taking the name Hošková), played double bass in the Prague Radio Symphony Orchestra: there is a portrait of him on the piano in the apartment, the instrument being now, says Mrs Weissová-Hošková, "just a memory". A picture of her granddaughter, Dominika Hošková, playing the cello adorns a bookcase. "I was born in this apartment," says Mrs Weissová-Hošková. "It is not much, there are better places to live, but I belong here, my roots are here." It was from here that she was taken to Terezín in January 1942, and to here she returned in 1945.

She talks of life leading up to Terezín; she painted a poignant depiction of her father writing a ledger of the family's possessions for confiscation by the Nazis, while her mother scours the drawers, as decreed after the occupation of 1939 and establishment of the Protectorate of Moravia and Bohemia, under the Third Reich. "It happened slowly and with determination," says Mrs Weissová-Hošková, who had been born a decade earlier. "One thing after another was forbidden: employees lost their jobs, we were banned from the parks, swimming pools, sports clubs. I was banned from going to school when I was 10. I was always asking my parents, 'What's happening?' and became angry at them if I thought they were trying to hide something, to protect me." Eventually, the apartment was allocated to a German family, and the Weiss family transported by railway cattle truck to Terezín.

Once in the camp, young Helga Weissova was separated from her father to live in quarters with her mother, and later in a children's barracks. There she painted a picture of two children adorning a snowman, and smuggled it to her father in the men's barracks. His reply came in the form of a note: "Draw what you see". It was an onerous instruction from father to daughter: make a record, use your talent to testify to the Holocaust, the extent of which no one in Terezín knew, even as the transports began, with trains "to the east", as the prisoners of the ghetto put it.

Her drawings, exhibited next weekend to accompany the music, compel on so many levels. In style, they resemble early work by the masterly war artist Edward Ardizzone: deft lines and colour wash, with an almost comic-like means of vivid narrative, with attention to vernacular detail. "I think I saw things the adults didn't see," says Mrs Weissová-Hošková. "I loved to look at the buttons the ladies wore, the hats, the little things." So that when a party of elderly German Jews arrived to discover that they were not, after all, in the health spa which they had paid the Nazis to visit, Helga drew their fine hats and tailored coats. There are scenes of lice being removed, of washrooms, and even dark lavatory humour: there was no privacy in the filthy latrines, people forever barging through doors that would not lock, so that a lady had to try to keep the door shut while sitting on the toilet.

The child painted disease, gaunt, drawn faces, she painted poignant gift cards: one for her parents' wedding anniversary and another for the 14th birthday of a girl called Franzi, which shows the two of them together as babies, then as prisoners, and again in some projected future, pushing their babies in prams. Only the final chapter never came to be: Franzi was murdered in Auschwitz. But there is one drawing in the series which Mrs Weissová-Hošková calls "the one". It shows children pushing a hearse loaded with loaves of bread and on it the word *jugendfürsorge* – welfare for young people. "The picture encapsulates the wretched life in Terezín," says Mrs Weissová-Hošková, "and the Nazis' terrible way with words. Here we have a hearse, the

means of transport in Terezín, for reasons of psychological warfare against us: to demonstrate that we were already dead. They were used to transport everything *apart* from the dead, and instead of being pulled as they should, by horses, the animals were children." And there is that word: *jugendfürsorge*. "The welfare of children who would, all of them, perish in Auschwitz." Mrs Weissová-Hošková's face stiffens, and her soft voice hardens with the survivor's polyphonic entwinement of rage, sorrow and contempt. "This was the essence of Terezín."

Terezín was run, on Nazi orders, by a Council of Jewish Elders, whose task on the high wire of their captive responsibility was to carry out the diktats of the Nazis while making the lives of their own people as bearable as possible. Horrifyingly, it was the council's duty to make selections for transports to the east, according to quotas the Nazis gave them. They also organised a cultural life, under the auspices of the *Freizeitgestaltung* (free-time administration), who could draw from the inmates of the camp an enormous – a disproportionate – number of talented musicians, who had managed to smuggle in banned musical instruments (or at least parts of them, for reassembly).

Czech music during the inter-war period of the brief and proudly democratic Czechoslovak republic stood at a crossroads of electrifying creative potential. As part of the Austro-Hungarian empire which collapsed in 1918, Czech music had been subject to two influences epitomised by the glowing dualities in the work of its great ancestor, Antonín Dvořák: the Slavonic folk tradition and the Viennese classical and romantic traditions. At the beginning of the 20th century, the former was driven to new levels of sophistication – and on a bold emotional, psychological, political and chromatic adventure – by Leoš Janáček, to forge a deeply and singularly Czech musical timbre. In Vienna, Schoenberg, Webern, Berg and the expressionist movement had meanwhile embarked on an atonal, modernist revolution. What might have followed in Czechoslovakia as these movements collided and entwined could

have become every bit as important as what Shostakovich, Stravinsky and Prokofiev did to Russian music out of the rubble of 1945, had not its authors been taken to Terezín and eventually murdered in Auschwitz.

There were four composers of note in Terezín, and foremost among them was Viktor Ullmann. A great talent from the circle of Schoenberg and his brother-in-law Zemlinsky, Ullmann wrote some of the most important music to be played next weekend, and a masterpiece opera – *The Kaiser of Atlantis* – which wasn't actually performed until 1975, in Amsterdam. Often, concerts and compositions in Terezín would express suffering and resistance. "They wrote in codes," says Simon Broughton, "coded phrases, key codes, Czech folk and Jewish tunes, references to melodies like Smetana's 'Má Vlast' (My Homeland) with specific associations in the minds of the audiences that the Nazis were too stupid to spot." Not, however, with *The Kaiser of Atlantis*, which – although it was originally conceived by its leftwing librettist, Peter Kien as an allegory about the evils of capitalism – is pure pastiche of the Third Reich and Adolf Hitler, and even contains a parody of "Deutschland über alles" itself. In the opera, the figure of death refuses to lead a war of glorification for Emperor Uberall, and in the tumult that follows, death only agrees to return to duty if the Kaiser himself is the first to die. The production in Terezín reached dress-rehearsal stage, at which point it was banned by the SS.

Pavel Haas was a star pupil of Janáček and already an established composer when he arrived at the Terezín ghetto in 1941. Haas's development of the authentic Czech sound, rooted in folk song, reached a peak of creative output in the ghetto, before he was transported to and murdered in Auschwitz. Gideon Klein was another ghetto inmate, influenced by the symbolist movement and poetry of Baudelaire, and his searing, beautiful string trio piece forms part of next weekend's programme. Alice Herz Sommer, a survivor who played hundreds of piano concerts in Terezín, and who is now living in London, says it may have been intended as a quartet, but that Klein's second violinist was

transported to Auschwitz, as was Klein himself soon after.

Hans Krása was the composer of *Brundibár*. The children's opera was first performed at a Prague orphanage run by a keen amateur musician called Moritz Freudenfeld, who at his 50th birthday party, in July 1941, insisted that it be premiered on his premises. By the time of the premiere Krása was in Terezín, soon to be joined by everyone else who was at Freudenfeld's birthday gathering.

Eventually, *Brundibár* would be performed 55 times in the ghetto – the cast of children perpetually changing, as they were transported to Auschwitz and replaced on stage by others.

Conductor Karel Ančerl was also pivotal to the musical life of the ghetto. He survived not only Terezín but Auschwitz too, and after the war returned to Terezín, where he recovered much of the discarded music written in the ghetto. As musical director of the Czech Philharmonic, Ančerl went on to establish himself as one of the greatest conductors of the 20th century, alongside Furtwängler, Mravinsky, Karajan, Bernstein and Solti (with all the kaleidoscope of political allegiances and narratives evoked by that roll call of genius).

"It's hard to place what was happening in Terezín within the narrative of the Holocaust," says Broughton, the anchor of next weekend's events. "The conditions were appalling, tens of thousands of people died of disease, hunger and malnutrition. Yet it was not an extermination camp; people were free, relatively speaking, inasmuch as what the Germans had prohibited as 'degenerated art' across all Europe thrived in Terezín. There was jazz played by a band called the Ghetto Swingers, there were cabarets, there was theatre. Of course, on this occasion at the Wigmore, we're playing the music firmly from within the ghetto. But it is good music in its own right, sometimes very good – if not always great – music, and deserves to be part of the mainstream repertoire."

Alice Herz Sommer is sitting in an armchair at her flat in Belsize Park, north London. "Music is mankind's greatest miracle," she says. "From the very first note, one is

transported into a higher, other world, and that is how it was when we played or listened in the ghetto." Mrs Herz Sommer is 106 years old, but effervescent with life, and to talk to her is to converse with history itself. "My mother's family played with young Gustav Mahler," she will drop casually into conversation, or "Franz Kafka, whom I knew well as a dear friend..."

Mrs Herz Sommer was an accomplished international pianist by the time she arrived in Terezín with her husband and son, in 1943, on one of the last transports from Prague. "The main thing was to protect my son from what was happening," she recounts. "He would keep asking: 'What is war? Who is Hitler? Why are we here and hungry?' And when we came to write a book together, the part which gives me most pleasure is when Raphaël wrote that thanks to his mother, he remembers very little about life in the camp." Raphaël Sommer grew up to be a pupil of the great French cellist Paul Tortelier and a great cellist himself. Sadly, he died suddenly in 2001.

It was into the musical life of Terezín that 40-year-old Alice threw herself. She accompanied, as a pianist, a famous performance of Verdi's *Requiem*. "We were criticised for not doing Handel, or something from the Old Testament," she recalls, "but so what? We wanted to perform a requiem, and Verdi's is the greatest." Was it a requiem for the dead of the ghetto, for the Jews? "Why not?" replies Mrs Herz Sommer.

"I am by nature an optimist," she continues, her mind as sharp as a scalpel, "but I am pessimistic about future generations' willingness to remember and care about what happened to the Jews of Europe, and to us in Terezín." Her optimism is that of the silver lining in the dark cloud: "I think that great art can only come from tribulation and suffering, and that wealth is something of the spirit. Rich people are ridiculous – they think they have everything, but they have nothing!" she laughs. "We who survived the ghetto have our suffering, and the music which lifted us out of suffering, and that makes us richer than any wealthy man."

Her husband's cryptic parting words to his wife as he was taken away for "transport" were, she recalls: "Never volunteer for anything." Alice was unsure what he meant, but obeyed. Sure enough, three days later, many women and children were among those transported, having volunteered to journey "to the east", in the hope of joining their menfolk. Alice, instead, was among the few who remained in Terezín until the end of the war, playing concerts even after her mentor in the camp, Rafael Shaechter, had also been taken and murdered. He was, she says, "such a motivator, always encouraging us to overcome our surroundings, to sing and play."

Shaechter had "discovered" young Alice when he heard her give a performance to fellow inmates of Beethoven's *Appassionata* piano sonata, which, she says, "I performed more than 50 times in Terezín and hundreds of times since". When she returned to Prague after the liberation of Terezín, "I sent a telegram to Palestine telling my relatives: 'Tonight, I will play the *Appassionata*.' That is how I told them I was still alive."

On 7 February 1945, while the last members of the *Freizeitgestaltung* were shipped to Auschwitz, she gave a recital, an all-Chopin programme which she repeated several times until 14 April, five days before Hitler, in his bunker, declared to his generals that the war was lost. For the ears of those few remaining in Terezín as the Red Army stormed Berlin, Alice then switched to performances of works by Beethoven and Schubert, including a Beethoven violin sonata for which Alice was accompanied by her brother, Paul Herz. "We made music," she says, "and of those evenings I have very fond memories."

"Would you like a cup of tea?" she now asks, on a sunny morning in Belsize Park. Yes, I reply, but please remain seated, madam, I'll make it. "No, sir!" she retorts. "*You* remain seated while I make tea," which she does. And after some hours of discourse, mostly about music rather than the Holocaust, she says suddenly: "Thank you for our conversation. Now I must play. I must begin my playing every day with one hour of Bach. I have come slowly to appreciate German

culture. Because of Hitler, obviously. But what could be more wonderful than Bach, Beethoven and Schubert, the greatest of the Romantics? But it all begins with Bach, the philosopher of music." And she moves, slowly but steadily, to the piano; the sound of the "Well Tempered Clavier" played by a 106-year-old Holocaust survivor drifting out across London NW3.

Fragments of the Nazi propaganda film *The Führer Gives a City to the Jews* have survived, and they are appalling to watch: a football match, gymnastics, wholesome growing of vegetables in allotments, the production of *Brundibár* – and happy children playing and eating. "But watch how they eat, the children," says Helga Weisssová-Hošková, her usually calm voice trembling with rage. "Watch how they devour the food. They are made to say: 'Oh no, not sardines again!', but watch their eyes, see how they eat the food, and when you watch the film or see the photographs the Nazis took, tell yourself that soon afterwards, when they had fulfilled their purpose for Hitler's propaganda, those children were all sent on the transports to Auschwitz and murdered."

Of all the children in a famous photograph of *Brundibár*'s cast, only two are known with any certainty to have survived: one was Mrs Herz Sommer's son, Raphaël; the other is dressed in black, as a cat, next to the main character. Her name is Ela Weissberger and she lives in the United States. "She is a dear, dear friend of mine," says Mrs Weisssová-Hošková, "and she is coming soon to Prague to visit me."

Mrs Weisssová-Hošková's early work is hallmarked by strong lines and bright colours. But later, it dims into flurries of hurried line, and darker hues. "I literally used a wash of dirty water," she says, "and there was certainly no shortage of that!" Towards the end of her time in Terezín, in 1944, she drew the arrival of children from Bialystok, Poland, who, diseased and malnourished, were taken to the showers and panicked in fear, shouting "Gas! Gas!" "They knew what we did not know about the east, but had begun to suspect," says Helga Weisssová-Hošková. "They were terrified; they understood."

After that of the Polish children, there follow two more terrifying pictures in a similar, dark palette: both of the separation of those departing on the transports and those remaining behind, who were forbidden to speak to those "selected". "We know now what we did not know then what these are pictures of," says the artist. "They are the moment of final farewell." Even before her beloved father's transport to Auschwitz, and later her own, teenaged Helga Weissová was obsessed by these moments, writing in her diary that the "thunderous steps, the roar of the ghetto guards, the banging of doors and hysterical weeping always sound – and foretell – the same".

On 4 October 1944, Weissová and her mother were transported to Auschwitz, and arrived to face "selection" by none other than Dr Josef Mengele himself, directing arrivals on the platform either left towards the gas chambers or right towards the barracks and forced-labour dispatches. "The rows in front of us are moving," the 15-year-old Helga wrote in her journal, realising immediately that children were being sent left to the ovens. "It'll soon be our turn... the rows are quickly disappearing, the five people ahead of us are on their way... just two more people, then it's us. For God's sake, what if I'm asked what year I was born? Quick, 1929, and I'm 15, so if I'm 18... '28, '27, '26. Mum is standing in front of the SS man – he sends her to the right. Oh God, let us stay together! 'Rechts', the SS man yells at me, and points the direction. Hooray, we're on the same side."

Eleven days later, another train from Terezín pulled up in Auschwitz, carrying Hans Krása, Viktor Ullmann, Gideon Klein, Rafael Schächter and Karel Ančerl, to face the same "selection". The latter was separated from his wife and child, who were sent to the gas ovens, along with the others, the creative core of Czech music.

"How did you survive?" I ask Mrs Weissová-Hošková. "Is that a question?" she retorts. "There was no way to know. It was sheer luck – or was it providence, or what? This way, left, to the gas chambers. That way, right, to the labour camps and the rest of what then happened to me, that I had to go

through. There was no reason or... there is no answer to that question. Who knows why or how anyone survived. As I say in the painting: 'WHY?'"

Mrs Weissová-Hošková was transferred from Auschwitz to a labour camp that formed part of the complex of Flossenbürg, the only concentration camp which fully carried out Heinrich Himmler's orders at the very end: to exterminate every single inmate. But Weissová survived a second time: before Himmler issued his order, she was forced on a 16-day "death march" (of which she has drawn terrifying images) to the Mauthausen labour camp, which she endured until liberation, returning then to this very flat in Prague 8, on Kotlaskou Street, in which she was born and still lives.

She points to a painting which she says "I consider my most important of all. It hung a while above the piano, but I took it down." It shows a pile of children's shoes, from which ascend plumes of smoke in which eyes are set, asking – no, screaming – "WHY?"

Primo Levi wrote: "Do not think that shoes form a factor of secondary importance in the life of the Lager [concentration camps]. Death begins with the shoes." The removal of the shoes, before the gas chamber, is a scene recalled in his memoirs by Filip Müller, a member of Auschwitz's *sonderkommando*, prisoners commandeered to assist in the death camps. "I was watching a young mother. First she took off her shoes, then the shoes of her small daughter," Müller wrote. "Then she removed her stockings, then the stockings of her little girl. All the time she endeavoured to answer the child's questions readily: 'Mummy, why are we undressing?' 'Because we must.'"

Helga Weissová-Hošková turns to another picture of hers. It shows her granddaughter, the cellist Dominika, when she was a baby in a cot, asleep. But underneath the cot lies a pair of little red slippers: "The thing is that, for me," says Mrs Weissová-Hošková, "I cannot see those slippers of a safe, secure child without thinking of the *other* shoes. *Theses* shoes," and she turns back to the picture of the shoes and the smoke. We sit for a while in silence, eating

the sandwiches she has kindly made: it is mid-afternoon, and summer, but one of those grey days that never really dawns. A drizzle falls, the trams clank outside and music drifts from a distant radio. Before I take my leave, Helga wants to show some last works. One is a painting in which, behind a fallen autumn leaf in what looks like a cracked skull, or egg, a curtain is drawn and spring flowers bloom in a blue sky of redemption, some form of resurrection from the ashes, regeneration from the shattered egg. But then she opens a file of her prints from etchings into lino or wood. Most of them are prints of the same themes as her paintings, but in black and white, and they are like the spine-chilling monochrome of Auschwitz itself.

Walking around Terezín now, one visits a place of colours: a curiously "normal" – albeit haunted – town and carefully arranged monument to both the suffering and the creativity; the grass is green, the sky blue and the wash on the walls of the buildings where Alice Herz Sommer and Helga Weisssová-Hošková lived is a burnt sienna ochre. Late prints by Weisssová-Hošková recall the place for which Terezín was the transit point for the "transports". These prints convey that feeling, when one visits Auschwitz, that only they – and no words – can express: Auschwitz, where even the ghosts are dead and the colours silent,

and everything seems, like these prints, black and white, metal and snow. Black, spidery watchtowers with slanting roofs and long, black stilts for legs behind the black fencing, attached to black poles, silhouetted against powdery white across the ground. Black and white, but not like in photographs, not even photographs of Auschwitz, where there is penumbra. In Auschwitz (in winter, at least), the black is too black and the white is too white, as they are in Weisssová-Hošková's heart-stopping prints.

"I am still inside," says Mrs Weisssová-Hošková. "Once a prisoner in the camps, you are always inside. In fact, the older you get the more inside you go. Every time we meet, friends who have survived, we talk, we laugh, we joke, we are alive together, we exchange news and talk about music, children, grandchildren, our lives now. But we always return to the same thing. The camps. Terezín, Auschwitz. We always go back inside."

The Nash Ensemble's Music in Theresienstadt-Terezín 1941-45 runs next weekend, 19-20 June. For information, visit wigmore-hall.org.uk

• This article was amended on Thursday, 17 June 2010. We said that Filip Müller was the kommandant of Auschwitz. He was, in fact, a prisoner and member of the sonderkommando.

*The*Guardian

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Theresienstadt weekend

Wigmore Hall, London

By Tim Ashley

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★★★★★

The greatest musical experiences radically alter our perspectives. This was very much the case with the Nash Ensemble's Theresienstadt weekend. Concerts, films, talks and exhibitions examined the extraordinary cultural flowering in the ghetto-camp near Prague, set up by the Nazis in 1941, where, among thousands of others, the Czech-Jewish intelligentsia were held before transportation to death camps. The event's force lay in its broadening of our contextual awareness, and in its revelation of the quality of the work produced.

Paintings and drawings by children, unflinching witnesses to history, hung on the walls of the Wigmore's subterranean Bechstein room. Three extraordinary women – an actor, a painter and a singer – spoke with wise eloquence of surviving both Theresienstadt and Auschwitz. Creativity was an existential affirmation of life, though

traditions died along with people. Krása and Pavel Haas, Janáček's rightful successors, were murdered in the gas chambers. The ironies of Weimar Republic cabaret were kept alive, for a while, in bittersweet songs by Adolf Strauss and Otto Skutečky.

Many works were outright masterpieces. Haas's Four Songs on Chinese Poetry, Erwin Schulhoff's Duo for Violin and Cello, and above all Krása's Passacaglia and Fuga and his Rimbaud settings for baritone, clarinet, viola and cello belong in the regular repertory, irrespective of the circumstances of their composition.

The Nash, an ensemble of stars, played with great technical power and depth of feeling. The singer was Wolfgang Holzmair, richly expressive, if overly score-bound. The Nash should tour this internationally – it deserves to be heard around the world.

Alexander Melamid, born 1945, Stalin's Soviet Union. Painter and performance artist, founder with Vitaly Melamid of SOTSart, continues to interpret the world with bitter and hilarious irony. Currently, in storefront SoHo clinic, treats psychological and physical ailments through art.

Wangechi Mutu, born 1972, Kenya. Collaged meditations on African history and mass media myths surrounding endangered cultural heritages, particularly as expressed through women's bodies. Deutsche Bank's first "Artist of the Year," 2010.

Shirin Neshat, born 1957, Iran. Video artist and filmmaker, examining issues of Moslem culture, femininity and identity with poetic complexity. Winner 2009 Silver Lion for Best Director at Venice Film Festival.

Krzysztof Wodiczko, born 1943 Poland, during Warsaw Ghetto uprising, hidden as infant. In largescale projections and installations interrogates war, anguish and memory, most recently in veterans of the Iraq and Afghan wars. Teaches "Trauma, Conflict and Art" at Warsaw School of Social Psychology.

Amei Wallach, born New York to German Jewish exiles; currently completing historical memoir on generational fallout of their ordeal and exile. Art critic and film maker. Articles appeared in NY Times, Smithsonian, Art in America. Art commentator for MacNeil/Lehrer Newshour. Co-director highly acclaimed documentary on Louise Bourgeois. Now in post-production for film on Soviet-born artists Ilya and Emilia Kabakov.

Michael Beckerman is one of the leading pre-concert speakers in the country. He has lectured throughout the U.S. and Europe, he writes for *The New York Times*, and for many years, he was a regular guest on PBS' *Live from Lincoln Center*. He has written six books and more than 100 articles on subjects ranging from Beethoven to composer busts, and from Wagner to "White Christmas." He is currently writing a book on the last composition written in the Terezin concentration camp, Gideon Klein's Trio, and he is completing a documentary film on the subject. Beckerman is Professor and Chair of the Music Department at New York University.

Michael Beckerman is a scholar, lecturer and educator. He has published several books, including, most recently, *New Worlds of Dvořák* (W.W. Norton, 2003); *Janáček and His World* (Princeton, 2003); and *Martinů's Mysterious Accident* (Pendragon, 2007) and has written articles on such topics as Beethoven, Schubert, Vaughan Williams, "Gypsy" music, Mozart, Salamone Rossi, film scores and Slavic music. Most recently he has worked on subjects ranging from musical form ("The Strange Landscape of Middles," Oxford University Press) to exile ("The Dark Blue Exile of Jaroslav Ježek," *Music and Politics* online; "Ježek, Zeisl, Améry and The Exile in the Middle," *Music and Displacement*.) He is at present working on a book and documentary about the last composition written in the Terezín concentration camp by Gideon Klein. A frequent contributor to the *New York Times*, he has appeared numerous times on PBS' *Live from Lincoln Center*, and is regularly featured on radio programs and lectures throughout North America, Europe and Asia. A recipient of the Janáček Medal from the Czech Ministry of Culture, he is also a laureate of the Czech Music Council and has twice received the ASCAP Deems Taylor Award for his work on Dvořák. Vice-President of the American Musicological Society, he is a co-founder of the OREL Foundation and is currently Carroll and Milton Professor of Music, Collegiate Professor, and Chair of the

Department of Music at New York University. He was recently named Distinguished Professor of History at Lancaster University. He has lectured several times at the 92nd St. Y over the last years including a series of talks on Beethoven's Violin and Piano sonatas.

Charlotta Kotik, curator of art exhibit – Charlotta Kotik, a native of Prague, first came to the United States in 1970 to work at the Albright-Knox Art Gallery in Buffalo, New York, where she remained until 1983.

That year she moved to Brooklyn, New York, to assume a position in the Prints and Drawing Department of the Brooklyn Museum of Art. When the Department of Contemporary Art was established in 1985, she became its chairman. In the Brooklyn Museum, where she worked until 2007, she established one of her major contributions to the practice of curating— series of *Grand Lobby Projects*—in order to provide exhibition opportunities for extensive installation-based works by artists such as Martin Puryear, Joseph Kosuth, Alison Saar, Ida Applebroog and many others. In the 1980s she also initiated the *Working in Brooklyn* series to document the energy of the nascent Brooklyn art scene.

In 1993, as the United States commissioner for Venice Biennale, she presented works by Louise Bourgeois in an exhibition that later traveled internationally. During the course of her career, Ms. Kotik has organized over 100 museum exhibitions, presenting the work by contemporary artists such as Mariko Mori, Kerry James Marshall, John Cage, Jenny Holzer, and Robert Longo.

Recently, Ms. Kotik organized a traveling exhibition of Annie Leibovitz's photography, an extensive exhibition with more than two hundred Brooklyn-based artists, *Open House: Working in Brooklyn*, and *Graffiti*—the first museum exhibition of graffiti art.

In 2009, Charlotta Kotik curated, among other projects, a retrospective of Elizabeth Enders' *Landscape/Language/Line* for Lyman Allyn Art Museum in Connecticut.

Ms. Kotik is a member of a number national and international art organizations and is a co-chair of the Jindrich Chaluppecky Award, an important recognition of young visual artists in Czech Republic. This project became a model for the acknowledgement of the artistic excellence in 10 other Post-Communist countries.

Presently, Charlotta Kotik works as a writer and independent curator and facilitates various projects for galleries, alternative spaces and museums alike.

Zdenka Fantlová was nineteen when her family was sent to Terezín. She was just starting out as an actress and alongside her day job in the kitchen, she became actively involved in the theatre and cabaret scene in the ghetto. Fantlová was sent on the same transport to Auschwitz as most of the composers, but, unlike them, escaped the gas chambers and went on to hard labor in Kurzbach. Forced to walk nearly 300 miles on a death march to the Gross Rosen camp, she was next sent to Mauthausen for a short time and then to Bergen-Belsen where, after a dramatic near-death experience, she was rescued by a British officer. Her experiences are dramatically recounted in her book *The Tin Ring*. The book is named after a ring given to her by her fiancé, Arno, who died in Auschwitz. Fantlová later worked as a successful actress in Australia for 20 years. She lectures frequently on the legacy of the Holocaust.

Zuzana Justman, a filmmaker, is a native of the former Czechoslovakia, which she left in 1948. Justman, her brother and her parents were imprisoned for two years in the Terezín concentration camp. In 1986 she began to make her first film, *Terezín Diary*, a

documentary about the World War II concentration camp in occupied Czechoslovakia. She wrote, produced and directed *Czech Women: Now We Are Free*. Her documentary *Voices of the Children*, which tells the story of three concentration camp survivors, received multiple awards, including the 1999 Emmy Award for best historical program. In 2000, she also wrote, directed and produced the critically acclaimed documentary *A Trial in Prague* about a 1952 show trial in Communist Czechoslovakia.

Simon Broughton is a freelance film-maker, journalist and magazine editor who worked for BBC Radio 4 as an arts producer and then for BBC television. He first visited Terezín in 1986, before the Velvet Revolution in Czechoslovakia to make a documentary for Radio 4 and then returned to the new Czechoslovakia in the early 1990s to make *The Music of Terezín*, a co-production between the BBC and Czech TV. The film won Best Documentary prize at MIDEF in Cannes in 1993 and was shown in many countries round the world. It remains an important record of what took place at Terezín now that many survivors in the film are no longer alive.

Ruth Franklin is a literary critic and a senior editor at The New Republic. Her writing also appears in *The New Yorker*, The New York Review of Books, *The New York Times* Book Review and other publications. Her book *A Thousand Darknenses: Lies and Truth in Holocaust Fiction*, which investigates work by writers such as Elie Wiesel, Primo Levi, Imre Kertész and W.G. Sebald. Before joining *The New Republic*, she was an editor for the *Let's Go* travel guide series and a researcher in the Warsaw bureau of *The New York Times*.