

THE AUSTRIAN CULTURAL FORUM NEW YORK PRESENTS:

EXIT TO USA

COMMEMORATING ARTISTS EXILED
AFTER THE ANSCHLUSS

WEDNESDAY, MAY 21, 2014 | 7:30 PM

PROGRAM NOTES

:: PROGRAM

EXIT TO USA—Commemorating Artists Exiled after the Anschluss
presented by *exil.arte*

:: ARTISTS

Ethel Merhaut, soprano
León de Castillo, tenor
Ulrike Anton, flute
Hannah Eisendle, piano
Gordon Schermer, piano

Marcel Rubin Quartet:
Lukas Medlam, violin
Mátyás András, violin
Nebojsa Bekcic, viola
Thomas Michael Auner, violoncello

:: PROGRAM

Paul Hindemith (1895-1963) String Quartet No. 3
1st movement – Lebhaft, sehr energisch
Marcel Rubin Quartet

Alexandre Tansman (1897-1986) String Quartet No. 3
3rd movement – Lento
Marcel Rubin Quartet

Hanns Eisler (1898-1962) Selected Songs:
Horatio's Monolog (lyrics: W. Shakespeare)
The Rat Men (lyrics: B. Brecht)
Die Speisekammer (lyrics: B. Brecht)

Erich Wolfgang Korngold (1897-1957) From Op.9:
Schneeglöckchen
Liebesbriefchen
Sommer
León de Castillo, tenor
Gordon Schermer, Piano

Erich Wolfgang Korngold Unvergänglichkeit, song cycle op.27:

- No.1 *Unvergänglichkeit (Eternity I)*
- No.2 *Das eilende Bächlein (The Rushing Brook)*
- No.3 *Das schlafende Kind (The Sleeping Child)*
- No.4 *Stärker als der Tod (Stronger than Death)*
- No.5 *Unvergänglichkeit (Eternity II)*

Ethel Merhaut, soprano
Gordon Schermer, Piano

Ruth Schonthal (1924-2006) from: 6 Preludes for piano

Ruth Schonthal Capriccio Español
Hannah Eisendle, piano

Ruth Schonthal 'A Bird's Song About ...' for flute and piano
Ulrike Anton, flute
Hannah Eisendle, piano

Walter Arlen (born 1920) Three Fragments from "The Song of Songs"

Arr.: Lukas Medlam
As An Apple Tree
Very Dark Am I
Upon My Bed by Night
Ethel Merhaut, soprano
Marcel Rubin Quartet

:: ABOUT THE COMPOSERS

Paul Hindemith (1895-1963)

Composer Hindemith had acquired a reputation not only at the Weimar Republic, but also in other countries in Europe, until the Nazis viciously interrupted his career – Hitler, Goebbels, and Göring themselves intervened against the composer. After the banning of his works in 1936, the situation became unbearable for Hindemith and he decided to go to Switzerland and later, in 1940, to the USA. In 1946, he became an American citizen. In the same year, during a concert tour across Mexico, he met Ruth Schonthal, whose remarkable talent amazed him so much that he helped her becoming a student at Yale University.

Alexandre Tansman (1897-1986)

Tansman, a Polish born composer and pianist, spent most of his life in France. He studied music at the Łódź Conservatory, however, his doctoral study was in law at the University of Warsaw. In 1941, he fled Europe, due to his Jewish background, and moved to Los Angeles. After the war Tansman returned to Paris, but due to his absence his music was no longer as popular.

He turned back to his Jewish and Polish roots and created some of his greatest works. He was also a friend of Igor Stravinsky.

Hanns Eisler (1898-1962)

Eisler was born in Leipzig, however he grew up in Vienna and studied under Arnold Schoenberg. In 1933, he was working with poet Bert Brecht in Berlin before he was forced to flee from National Socialism. Eisler travelled for many years finding work in Prague, Vienna, Paris, London, Moscow, Spain, Mexico and Denmark. He finally managed to obtain a visa for the United States, and he received a teaching placement in New York. However, in 1947, he was banished from the U.S. due to "un-American activities" and returned to Europe.

Erich Wolfgang Korngold (1897-1957)

Korngold was born in Brno (today Czech Republic) as the son of Julius Korngold, a music critic at the prestigious "Neue Freie Presse" in Vienna. Erich, a child prodigy of great musical gifts, was for a time a pupil of Alexander Zemlinsky, the well known conductor, composer, and brother-in-law of Arnold Schoenberg. At a very young age Erich composed pieces which were performed by famous musicians such as Arnold Rosé and Bruno Walter. Later Korngold became a famous opera composer and arranger of operettas. Max Reinhardt asked him to come with him to Hollywood where he lived until his death. Together with Max Steiner Korngold created the aesthetics of Hollywood film music.

Ruth Schonthal (1924-2006)

Although her parents were Viennese, she was born in Hamburg in 1924. She began composing at a very young age, which led her to continue her studies at the Stern'sche conservatory in Berlin. In 1938 her family was forced to flee to Stockholm and when they were unable to obtain visas for the United States, they settled in Mexico City. While in Mexico, she was discovered by Paul Hindemith who then took her to Yale University in 1946. She was a professor for composition at the New York University until her death in 2006.

Walter Arlen (born 1920)

Walter Arlen (Aptowitz at birth) was born in Vienna in 1920. As a composer he was always a miniaturist and composed tonally. After he was expelled from his native city, the young man from Vienna, who had taken lessons as a musical child with Otto Erich Deutsch, began studying with Roy Harris, the father of the American symphonic style. Arlen worked from 1952 to 1980 as a critic for the Los Angeles Times and lectured as a professor, establishing the music department at Loyola Marymount, a Roman Catholic university. After 1986, he once again intensified his composing. In October 2008, Walter Arlen was honored with the Order of Merit for services rendered to the Republic of Austria

by the President of the National Assembly, Barbara Prammer. Walter Arlen today lives in Los Angeles.

:: ABOUT THE ARTISTS

Ethel Merhaut

Born in Vienna, Ethel Merhaut finished her Bachelors in Solo-singing at the University of Music and Performing Arts in Vienna in 2012 and has since been studying under the supervision of Prof. Irina Gavrilovici. In addition to her vocal studies, Ethel has a Master of Sciences degree with honors in "Theater, Movie, and Media Sciences" from the University of Vienna. The young soprano made her professional debut in the summer of 2011 with two Mozart roles, Barbarina in "Le nozze di Figaro" at the Opera of Klosterneuburg and as Zerlina in "Don Giovanni" at the Sommertraum Festival in Semmering. In the summer of 2012, she participated at the International Vocal Arts Institute's summer program in Tel Aviv, where she sang the part of Ida in Johann Strauss' "Fledermaus". Apart from the extensive amounts of concerts she gives in Vienna, in December 2012, she performed at the Austrian Culture Forum in London, where she specialized in the works of expelled Jewish artists.

León de Castillo

Born in Mérida, Yucatán, Mexico to a Mexican mother and an Austrian father, León de Castillo grew up in a family that holds a large musical tradition that spans generations. After studying singing after one year, he had his debut as a soloist at "Theater an der Wien" with Plácido Domingo and Patricia Petibon in the Zarzuela "Luisa Fernanda". At the end of 2011, he returned to his hometown Mérida where he dedicated himself to Mexico for 2012, the year of the Mayan culture. He performed on numerous occasions including a solo concert at the Theatre Jose Peón Contreras on January 5th inaugurating the 470th anniversary celebration of his hometown Mérida. In 2013, he founded the "Primavera Festival", which concentrates on the Mexican-Austrian relationship and is a festival against racism. In addition to opera, de Castillos' repertoire also includes Deutsches Lied and other Art songs in 7 different languages. He has given songs recitals all over the world in places such as Mexico, USA, France, Italy, and Austria.

Ulrike Anton

Studied in Paris at the Conservatoire Hector Berlioz and the Ecole National de Musique Bourg-La-Reine in Paris with Prof. Raymond Guiot and Prof. Jean-Loup Gregoire respectively. She received her Professional Performance Diploma and Master of Music degree while studying with Prof. Peter Lloyd in Manchester at the Royal Northern College of Music. While studying at the University for Music and Performing Arts in Vienna, she received her Ph.D. in Musicology in 2003. In 1994 she won the first prize at the Concours Music Regional Ile-de-France competition. Ulrike regularly performs and tours as a soloist and chamber musician in Europe, the USA, and China. In addition to her performing career, she has also given many

Master Classes and courses internationally for Flute and Chamber music. She currently holds several teaching positions around the world including for IES, Institute for the International Education of Students, as the Vienna Adjunct Professor Head of Instrumental Performance Workshop.

Hannah Eisendle

Graduated from the famous Vienna Music High-School (Wiener Musikgymnasium), received during school piano lessons with Ulrike Fendel and violin lessons with Susanne Bauer. She attended several Jeunesse Orchestra camps and sang as a Soprano Soloist in different Viennese Choirs for several years. Hannah also belongs to various chamber music ensembles in Vienna and won numerous prizes in piano and chamber music competitions and has received commissions for various occupations. In 2012 she started a musical cooperation as a Lied-Duo partner with León de Castillo, concentrating on music of the 19th-21st centuries. In 2013 she released her first CD with live recordings of a piano recital at the Austrian Society for Music in Vienna. She is currently studying composition and music theory at the University of Music and Performing Arts in Vienna, where she also plays Cello as a supplementary instrument and Piano with the Professors Florian Krumpöck, Christiane Karajev, and Stephan Möller.

Gordon Schermer

Gordon Schermer is a versatile musician equally at home in opera, art song, musical theater and chamber music. His performances have taken him across the United States as well as Canada, Italy, Austria and Israel. He has performed in venues such as Weill Hall at Carnegie Hall and Steinway Hall in New York and the Salle Bourgie in Montréal. He has been a fellowship coach at the Aspen Music Festival and School where he served as the children's chorus master for Puccini's *La bohème* and rehearsal pianist/coach for Britten's *The Rape of Lucretia*. Mr. Schermer has appeared in master classes given by Marilyn Horne, Sherrill Milnes, Thomas Hampson, Ben Heppner, Catherine Malfitano and Nathan Gunn among others. A native of Pittsburgh, PA, Mr. Schermer now resides in Manhattan. He is an adjunct professor at Montclair State University and a staff member at Manhattan School of Music and the Bard College Conservatory of Music. He holds a Bachelor's Degree in Piano Performance from the University of Illinois at Urbana-Champaign and a Master's Degree in Accompanying from Manhattan School of Music. His teachers have included Ian Hobson, Kenneth Merrill and John Wustman.

Lukas Medlam

Lukas Medlam, born in 1985, started the piano at the age of five and the violin when he was six years old. His mother, a professional violinist, was his first teacher, however, while he attended the Purcell school, he studied with Paul

Barritt, the leader of the Halle Orchestra. Lukas was the leader of the Hampshire Youth Orchestra for two years, although he prefers solo and chamber music repertoire. In 2000, Lukas won the Basingstoke Young Musician of the Year competition and won the Newbury Young Musician of the Year in June 2002, both on piano. The latter included a concerto performance with the Southern Sinfonia in Autumn 2003 as part of the award. In November 2008, he performed the Barber Violin Concerto with the Imperial College Symphony Orchestra. He plans to perform more concerts internationally and is currently commencing a master's in violin at the Vienna conservatoire. He formed the Marcel Rubin Quartet for discovery and presentation of lesser-known works of the 20th century in 2013.

Marcel Rubin Quartet

Lukas Medlam, violin
Mátyás András, violin
Nebojsa Bekcic, viola
Thomas Michael Auner, violoncello

Consisting of four international, like-minded and dedicated musicians, the Marcel Rubin Quartet was formed in late 2013, through their frequent contact within the Valsassina Ensemble and through a common aim of participating in the discovery of and presenting lesser-known works of the 20th century quartet repertoire. Despite only having established themselves relatively recently, they are already involved in a flurry of projects and concerts in Vienna's "Primavera Festival" in the spring of 2014, and they will then embark on a tour to France, Mexico and the US including an appearance in the Carnegie Hall. Its members represent four European countries and their affection for Vienna and the rich traditions of music making which flourish there, unites them in their music making and also beyond their quartet collaborations.

exil.arte

exil.arte is meant to be a contact point for coordinating projects of institutions, societies and persons dealing with this special topic. It is situated in Austria and organises and coordinates artistic, cultural and research projects as well as events concerning artists who were suppressed, exiled or killed by the Nazis, with a particular emphasis in the fields of music, music theater and film. In conferences and symposia as well as in artistic events the topic shall be presented effectively in public

Gerold W. Gruber

Professor of Musicology
Initiator and Founder of exil.arte
University of Music and Performing Arts Vienna

:: ABOUT THE AUSTRIAN CULTURAL FORUM NEW YORK

With its architectural landmark building in Midtown Manhattan the Austrian Cultural Forum New York is the cultural embassy of Austria in the United States. It hosts more than 200 free events annually and showcases cutting-edge Austrian contemporary art, music, literature, and academic thought in New York. The Austrian Cultural Forum houses around 10,000 volumes in its state-of-the-art library, and enjoys long-standing and flourishing partnerships with many venerable cultural and academic institutions throughout New York and the United States.

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Production:

Christine Moser | Director of the Austrian Cultural Forum

Christopher Zimmermann | Head of Music Department, Austrian Cultural Forum

Mariella Gittler & Anna Gutmann | Assistants Thomas Moore | Sound Engineer

austrian cultural forum^{NYC}

AUSTRIAN CULTURAL FORUM NEW YORK

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DIRECTIONS

Subway: E, M Train to Fifth Avenue/53rd Street

B, D, F, M Train to 47-50 Street/Rockefeller Center

E, M, 6 Train to 51st Street/Lexington Avenue

Bus: M 1, 2, 3, 4, 5 to 53rd Street

Texts and Translations

Hanns Eisler, Selected Songs

Horatio's Monolog

(text by William Shakespeare)

Und laß der Welt, die noch nicht weiß,
mich sagen, wie alles das geschah,
so sollt ihr hören von Taten blutig
unnatürlich zufälliger Gerichten
blinden Mord und Toten
durch Gewalt und List bewirkt
und Planen, die zurück gefallen
auf der Erfinder Haupt.
Alles das kann ich mit Wahrheit melden.

*And let me speak to the yet unknowing world
How these things came about:
so shall you hear of carnal, bloody,
and unnatural acts,
Of accidental judgments, casual slaughters,
Of deaths put on by cunning and forced cause,
And, in this upshot, purposes mistook
Fall'n on the inventors' heads:
all this can I truly deliver*

Die Speisekammer (text by Bertolt Brecht) - *Oh shady viands! The scent of a dark pine*

Oh, schattige Kühle!
Einer dunklen Tanne Geruch geht
nächtlich brausend in dich ein
und mischt sich mit der süßen Milch aus großer Kanne
und dem des Räucherspecks am kalten Stein
Bier, Ziegenkäse, frisches Brot und Beere,
gepflückt am grauen Strauch, wenn Frühtau fällt
Oh' könnt' ich laden euch,
die überm Meere
der Krieg der leeren Mägen hält.

The Rat Men (text by Bertolt Brecht)

The rat men accused me of not liking stench,
of not liking garbage, of not liking their squeals,
of not liking to eat dirt.
For days they argued, considering the question from every angle,
finally they condemned me.
You don't like stench,
You don't like garbage, You don't like our squeals,
You don't like to eat dirt.

Erich Wolfgang Korngold Selected Songs from op.9:

Schneeglöckchen (Joseph von Eichendorff) – snow drop

's war doch wie ein leises Singen
In dem Garten heute Nacht,
Wie wenn laue Lüfte gingen:
Süße Glöcklein, nun erwacht,
Denn die warme Zeit wir bringen,
Eh's noch jemand hat gedacht.-
's war kein Singen, 's war ein Küssen,
Rührt' die stillen Glöcklein sacht,
Dass sie alle tönen müssen

Von der künft'gen bunten Pracht.
Ach, sie konnten's nicht erwarten,
Aber weiß vom letzten Schnee
War noch immer Feld und Garten,
Und sie sanken um vor Weh.
So schon manche Dichter streckten
Sangesmüde sich hinab,
Und der Frühling, den sie weckten,
Rauschet über ihrem Grab.

Liebesbriefchen (text by Elisabeth Honold) – love letter

Fern von dir denk' ich dein, Kindelein,
Einsam bin ich, doch mir blieb treue Lieb'.
Was ich denk', bist nur, nur du, Herzensruh.
Sehe stets hold und licht dein Gesicht.
Und in mir immer zu tönest du.
Bist's allein, die die Welt mir erhellt.
Ich bin dein, Liebchen fein, denke mein, denk' mein!

Sommer (text by Siegfried Trebitsch) - summer

Unter spärlich grünen Blättern,
unter Blumen, unter Blüten
hör' ich fern die Amsel schmetterern
und die kleien Drossel wüten.

Auch ein Klingen fein und leise,
schneller Tage schneller Grüße,
eine wehe Sommerweise,
schwer von einer letzten Süße.

Und ein glühendes Verbrennen
schwebt auf heißen Windeswellen,
taumelnd glaub' ich zu erkennen
ungeschriener Schreie Gellen.

Und ich sitze still und bebe,
fühle meine Stunden rinnen,
und ich halte still und lebe,
während Träume mich umspinnen.

Erich Wolfgang Korngold

Unvergänglichkeit, song cycle op.27 (texts by Eleonore van der Straten)

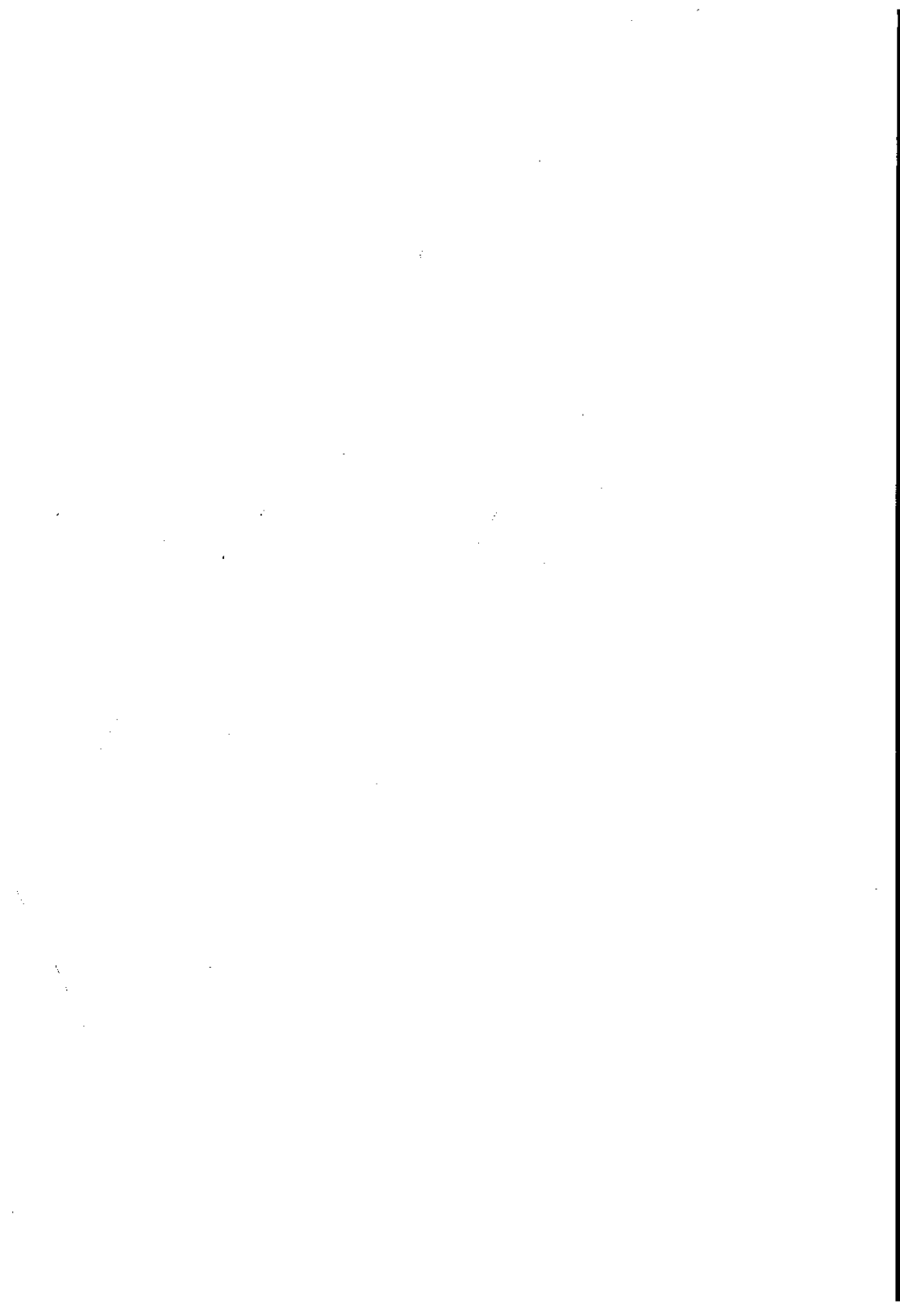
No.1 Unvergänglichkeit (Eternity I)

Deine edlen weißen Hände
Legen meine Seel' zur Ruh',
Wenn sie meinen Scheitel segnen,
Schließ' ich meine Augen zu
Und sag' nur leise: Du!

Und Welten sinken in ein Nichts,
Die Meere rauschen dumpf und weit;
Deine edlen weißen Hände
Sind mir Unvergänglichkeit.

*When your noble hands caress me,
sinks my soul in endless blue.
Let your tender fingers bless me,
close my weary eyelids too.
I only whisper „You!“*

*Then earth and heaven fade away,
the pounding sea subsides to peace.
Only tiny hands so lovely give my soul
At last release.*



Erich Wolfgang Korngold

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No.2 Das eilende Bächlein (The Rushing Brook)

Bächlein, Bächlein, wie du eilen kannst,
Rasch, geschäftig ohne Rast und Ruh'!
Wie du Steinchen mit dir nimmst -
Schau' dir gerne zu!

*River, river, rushing on my way,
river, river, can't you wait for me?
Push your pebbles down the stream
It is fun to see!*

Doch das Bächlein spricht zu mir:
"Siehst du, liebes Kind,
Wie die Welle eilt und rast
Und vorüberinnt?"

*But the river says to me:
„Child, I dare not stay,
for the ocean draws me on;
I must haste away.“*

"Jeder Tropfen ist ein Tag,
Jede Welle gleicht dem Jahr -
Und du, - du stehst am Ufer nur,
sagst dir still: es war."

*„Every ripple is a day;
like my waves, years soon are done
And you, you of every day and year
And wave soon must say: It's gone*

No.3 Das schlafende Kind (The Sleeping Child)

Wenn du schläfst, ich segne dich, Kind.
Segne dich in deinen Kissen,
Wenn du lächelst hell im Traum,
Möcht' ich fragen:
Darf ich wissen,
Was ein Engel dir jetzt sang?

*Sleep, child, sleep, I bless thy lovely head sleep!
Sleep, happy smiles your dreams will bring you.
When you smile so brightly in your dreams,
I would ask you: tell me what sweet songs the
angel voices sing you?*

Doch ich will dich träumen lassen,
Nichts ist schöner als der Traum.
Und du sollst auch niemals wissen,
Daß auch das Glück nur ein Traum.

*Sleep, child, smile, I'll let you slumber longer,
naught is fairer than a dream.
May you waking not discover,
Your happiness is but a dream.*

No.4 Stärker als der Tod (Stronger than Death)

Nimm meinen schweren Dornenkranz
Aus meinem weißen Haar,
Den Kranz der dunklen Schmerzgedanken,
Laß' um mein müdes Haupt Weinlaub der
Freude ranken.

*Take now my heavy, thorny wreath
From off my snowy hair,
the wreath of mem'ry's bitter hours.
And deck my weary head with leaves from
joyous flow'rs.*

Es soll das Rebenblatt mich lehren durch
seine Pracht
und durch sein Rot,
Daß Liebe eine große Macht
Und stärker noch als selbst der Tod.

*And let their twining tendrils teach me by
beauty rare
And perfumed breath,
that Love will every might outdare
And stronger prove than even death!*

No.5 Unvergänglichkeit (Eternity II)

Deine edlen weißen Hände
Legen meine Seel' zur Ruh',
Wenn sie meinen Scheitel segnen,
Schließ' ich meine Augen zu
Und sag' nur leise: Du!

*When your noble hands caress me,
sinks my soul in endless blue.
Let your tender fingers bless me,
close my weary eyelids too.
I only whisper „You!“*

Und Welten sinken in ein Nichts,
Die Meere rauschen dumpf und weit;
Deine edlen weißen Hände
Sind mir Unvergänglichkeit.

*Then earth and heaven fade away,
the pounding sea subsides to peace.
Only tiny hands so lovely give my soul
At last release*

Walter Arlen, Three Songs from „The Song of Songs“

1. As an Apple tree among the trees of the wood, so is my beloved among the sons. With great delight I sat in his shadow and his fruit was sweet to my taste. He brought me to the banqueting house, and the look in his eyes was love. Stay me with raisin cakes. Refresh me with apples, for I am sick with love!

Ah, that his left hand were under my head. and his right hand did embrace me. I adjure you oh daughter of Jerusalem. By the gazelles, by the hinds in the field. That you stir not up nor awaken love until it please.

2. Very dark am I, though comely. Oh daughters of Jerusalem. As tents of Kedar, as curtains of shalma. do not regard me because I am swarthy. because the sun has blazes upon me! My mothers sons were angry with me. they made me keeper of the vineyard. Alas, my own vineyard have I not kept. tell me, you whom my soul loves, Where you pasture your flock. Where you make it to rest at noon. For why should I be as one, that is veiled beside the flock if your companions.

3. Upon my bed by night. I sought him, but I found him not. I called him, but he answered not! I will arise now and go about the city in the markets and in the concourses! To seek him whom my soul loves. I sought him but I found him not. The watchmen found me who go about the city. have you seen him? Him, whom my soul loves. I adjure you o daughters of Jerusalem. By the gazelles, by the hinds of the field. That you stir not up, nor awaken love,

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Den Kranz der dunklen Schmerzgedanken,
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And deck my weary head with leaves from
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*And let their twining tendrils teach me by
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And perfumed breath,
that Love will every might outdare
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No.5 Unvergänglichkeit (Eternity II)

Deine edlen weißen Hände
Legen meine Seel' zur Ruh',
Wenn sie meinen Scheitel segnen,
Schließ' ich meine Augen zu
Und sag' nur leise: Du!

Und Welten sinken in ein Nichts,
Die Meere rauschen dumpf und weit;
Deine edlen weißen Hände
Sind mir Unvergänglichkeit.

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