

SCHUTZ-

Feine

100 gr.

OUT OF THE SHADOWS

Illuminating Suppressed Masterworks of the 20th Century



The purpose of the Ziering-Conlon Initiative for Recovered Voices at the Colburn School is to promote and perform music by composers whose lives and legacies were profoundly disrupted as a result of Nazi repression from 1933–1945.

This recital will feature works for violin and piano by some of these suppressed composers. Dominic and I strongly believe in this music and hope that through the dedicated performance of these works we can do our best to advocate for their place alongside other accepted masterworks of the 20th century.

This is but a drop in the ocean of repertoire by these wrongfully neglected composers and there are hundreds if not thousands more compositions to be explored by two generations of suppressed composers. We hope you enjoy today's performance and that it may pique your interest to investigate and open your ears, hearts, and minds to the music of the Recovered Voices composers.

I would like to acknowledge and thank Robert Lipsett for his dedication and support, Robert Elias for his wisdom and guidance, and James Conlon for his artistic inspiration and vision.

—Adam Millstein

Out of the Shadows

Adam Millstein, Violin
Dominic Cheli, Piano

***Susi* (1937)**

ERWIN SCHULHOFF
1894–1942

Violin Sonata No. 5 in G Minor, Op. 53 (1953)

MIECZYŚLAW WEINBERG
1919–1996

Andante con moto
Allegro molto
Allegro moderato
Allegro

Intermission

Violin Sonata No. 2, Op. 40 (1917)

DARIUS MILHAUD
1892–1974

Pastoral
Vif
Lent
Tres vif

***Moldavian Rhapsody for Violin and Piano, Op. 47/3* (1951)**

MIECZYŚLAW WEINBERG
1919–1996

About the Composers

Erwin Schulhoff (1894–1942)

by Derek Katz

Erwin Schulhoff, Czech composer and pianist of German descent, was born in Prague on June 8, 1894. Schulhoff displayed musical talent at a very early age, picking out tunes at the piano by the age of three. Dvořák was convinced by Schulhoff's mother to examine the young Erwin in 1901, rewarding his abilities with chocolate and recommending him for private piano study at the Prague Conservatory. Debussy accepted Schulhoff as a student, but their collaboration was brief and unhappy.



The most important turning point in Schulhoff's youth, though, was not a musical event but, rather, the First World War. He was conscripted into the Austrian Army when war broke out, saw action, served on multiple fronts, was wounded, and emerged from the war disillusioned and angry. Politically, he had become a committed Socialist, and musically he sought an escape from the post-Romantic language of his pre-war works.

After the War he was torn between two aesthetic attitudes. In Dresden, he became oriented with the freely atonal music of the Second Viennese School. At the same time he met visual artist George Grosz and became attracted to the Berlin Dada Movement. He moved to Berlin in 1922 where he attempted to create musical counterparts to the scandalous provocations of Grosz and the Berlin Dadaists.

Schulhoff was introduced to American ragtime, dance music and jazz by Grosz. Dance music figures in some of Schulhoff's Dada-inspired compositions, but by the early 1920's, jazz had become an independent source of inspiration and appeared in many of his works from the 1920's. In addition to his jazz interest, Schulhoff abandoned the atonal Expressionism of the Schoenberg circle in favor of music influenced more by French neo-classicism and by Slavonic folk music. This shift in musical orientation roughly coincided with another personal transition, the 1923 return of the Schulhoffs to Prague.

The last decade of Schulhoff's life was marked by declines in his professional and personal fortunes. Long an outspoken socialist, Schulhoff turned even farther to the left in the 1930s. The immediate musical fruit of Schulhoff's political convictions was a setting of portions of the Communist Manifesto in the form of a cantata. Schulhoff's life in the Czech Republic quickly became endangered with the German occupation of the Czech lands in 1938 and 1939.

Schulhoff, as a communist of Jewish heritage, was doubly at risk. After the occupation it appeared that Schulhoff's only hope was to escape to the Soviet Union. He applied for Soviet citizenship for himself and his family, receiving it in April, 1941. Schulhoff picked up his visa to emigrate on June 13, 1941, but, with the Nazi invasion of the Soviet Union on June 22, he was arrested the next day. Schulhoff was arrested for being a Soviet citizen, rather than for being a Jew, and he was not taken to the notorious Theresienstadt camp. Initially held in the Prague YMCA, Schulhoff was deported to a concentration camp in Wülzburg, Bavaria, where he died of tuberculosis in August 1942.

Darius Milhaud (1892–1974)

by Adam Millstein

Darius Milhaud was born to an incredibly musical Jewish family in Aix-en-Provence, France, where he began studying violin at age 7. In 1909 he moved to Paris to study at the Conservatoire and stopped his violin studies to become a composer. Before World War I he met the poet and Diplomat Paul Claudel who invited him to visit Rio in 1917. He was introduced to Brazilian folk melodies and dances which were later incorporated into his famous “Saudades do Brazil” and the ballet “Le Boeuf sur le toit.” He returned to France after 2 years in Rio and in 1920 was grouped alongside 5 other of his contemporary composers dubbed “Les Six” by The French critic Henri Collet.



Milhaud became a champion of polytonality and also incorporated jazz into his work, following an inspirational trip to Harlem in 1922. This resulted in the creation of one of his most famous compositions “La Creation du Monde” (The Creation of the World), a jazz influenced ballet. Immediately following the Nazi occupation of France, Milhaud fled his native country in 1940 with

his wife and son. He became one of the many artists, musicians, composers, and intellectuals who were exiled to the United States. He was offered a teaching position at Mills College in Oakland, California via cable while on the ship bringing him to the US. One of his most famous students at Mills was the jazz pianist and composer Dave Brubeck. Milhaud also taught at the Aspen Music Festival and School and the Paris Conservatoire. The last 20 years of his life were plagued with poor health, especially arthritis, that eventually confined him to a wheelchair and impeded his composition. He died at the age of 81 in Geneva.

Milhaud was a prolific composer with more than 400 works that embodied a wide range of styles and settings. His works included 12 symphonies, 18 string quartets, (of which Nos. 14 and 15 may be combined to make an octet), 34 concertos, 15 operas, 19 ballets and 25 film scores.

Mieczysław Weinberg (1919–1996)

by Simon Wynberg

Mieczysław Weinberg was born in Warsaw on Dec. 8, 1919. He spent eight years at the Warsaw conservatory which allowed him to develop into an exceptional pianist. It was generally assumed that once he had graduated, Weinberg would become a touring virtuoso. War changed these expectations, and his departure (on foot) from Warsaw in 1939, shortly before Hitler's Panzers swept through Poland marked the beginning of a series of well-timed re-locations. By 1940 he was in the White Russian capital of Minsk, 300 miles east of Warsaw (Belarus) studying composition. The day after his final examinations in June 1941 the Wehrmacht rolled into Russia and Weinberg was again forced to flee.



He worked as a coach at the Tashkent opera house in eastern Uzbekistan where many intellectuals and artists had been evacuated. Among them was the illustrious actor and theater director Solomon Mikhoels, a Latvian Jew whose daughter, Natalia Vovsi, Weinberg would soon marry. At Mikhoel's behest Shostakovich examined the score of Weinberg's First Symphony. Immensely impressed, he organized for Weinberg to come to Moscow.

While residing in Moscow, Weinberg worked as a freelance composer and pianist, outside the organizations that would have required him to become a party member, and therefore without the protection of the state. His status became increasingly precarious after 1948 when some of his compositions joined a list of prohibited works that included pieces by Shostakovich and Prokofiev.

When Stalin's anti-Semitic purges began again in 1948, Andrei Zhdanov, Stalin's Deputy of Ideology, Culture and Science began a campaign aimed at extinguishing works with creative connections to Western musical developments; those works that exhibited traits of "cosmopolitanism and formalism" and in particular anything produced by Jewish artists and thinkers. Ultimately, Weinberg was not banned under the Zhdanov decree, but on the same day as the announcement, Solomon Mikhoels, Weinberg's father-in-law, was murdered by the Cheka (the state secret police). His death was described as "an accident" and bizarrely blamed on the CIA. Weinberg himself was arrested in January 1953 and charged with conspiring to establish a Jewish republic in the Crimea—a concoction that although absurd, was still accompanied by a death sentence.

Weinberg, incarcerated in sub-zero temperatures, was deprived of sleep and interrogated. It was only Stalin's propitious death on March 5th, 1953 that led to Weinberg's public release. Weinberg lost many relatives in the war, including his parents and sister who died at the Trawniki camp, 90 miles outside of Warsaw. Weinberg's work often contemplates the horrors of repression, and the suffering of the Jews, often focusing on the loss of children. He once wrote: "Many of my works are related to the theme of war. This, alas, was not my own choice. It was dictated by my fate, by the tragic fate of my relatives. I regard it as my moral duty to write about the war, about the horrors that befell mankind in our century." Shortly before his death in 1996, dispirited by Russia's disregard for him and weakened by a long battle with Crohn's disease, Weinberg converted to the Russian Orthodox Church.

Weinberg's massive oeuvre, which includes over 150 opus numbers, found favor on the opera stage, on movie soundtracks and in chamber and orchestral programs. However his music was known only in the USSR, its spread stifled by the Iron Curtain and the restrictions imposed by the Cold War. His career foundered completely when the USSR fragmented and it is only over the last five to ten years that Weinberg has found a growing number of enthusiasts outside Russia.

Featured Artists

Adam Millstein, Violin

Adam Millstein is a 26 year old violinist pursuing his Artist Diploma degree at the Colburn School in Los Angeles under the tutelage of renowned pedagogue Robert Lipsett. Adam holds a Masters of Music Degree from the Colburn School and a Bachelor of Musical Arts Degree from the University of Michigan where he studied with Danielle Belen.



He is currently the Student Associate of the Recovered Voices Initiative. He acted as student curator for the Initiative's 2021 *Schulhoff and More* project where he organized and performed on filmed recordings of composer Erwin Schulhoff's music. He has had the great pleasure of being able to record music of Schulhoff and Franz Schreker under Maestro Conlon's direction as a result of the Initiative as well as record Weinberg's Piano Trio with renowned cellist Clive Greensmith and Dominic Cheli. In winter 2021 Adam formed the Alameda Quartet with fellow Colburn students and in summer 2022 they will be performing music by Schulhoff and Weinberg at the Nevada Chamber Music Festival, Broad Stage, and Chigiana Summer Academy in Siena, Italy.

Adam has also worked alongside artists such as Martin Beaver, James Ehnes, and the Calidore Quartet. Adam has a passion for orchestral playing and is currently the concertmaster of the Sequoia Symphony. He has acted as guest concertmaster of the Adrian Symphony Orchestra, guest assistant concertmaster of the Louisville Orchestra, and has played with the LA Opera. For 2 seasons, he served as concertmaster of the Aspen Philharmonic Orchestra after receiving Aspen's Orchestral Leadership Fellowship.

Adam has frequently collaborated with violinist Sarah Chang. He toured both the US and China accompanying her as a member of an elite string quintet and played chamber music alongside Ms. Chang. As a soloist he has appeared with the Sequoia Symphony Orchestra directed by Maestro Bruce Kiesling and across Bulgaria on tour with Maestro Maxim Eshkenazy.

Dominic Cheli, Piano

Dominic Cheli's playing has been described as "spontaneous yet perfect, the best of how a young person can play." (Symphony Magazine). His rapidly advancing career included his Walt Disney Concert Hall Debut where Dominic was described as "mesmerizing, (he) transfixed the audience...his fingers were one with each key." (LA Times). He gave his Carnegie Hall Recital Debut in 2019 and has had a busy performing and recording career ever since. He recently released his 2nd CD on the Naxos label of the music of Liszt/Schubert, a video of Schulhoff's 2nd Piano Concerto with Maestro James Conlon, with more projects on the Naxos and Delos labels planned. He also recently completed work as a composer, audio editor and performer on the documentary *Defying Gravity* (2021).



Upcoming engagements include appearances with the Seattle Symphony, a re-invitation to the Ravinia Festival, his debut at Alice Tully Hall, and recitals in Philadelphia, Washington D.C., and New York City.

With a fascination and appreciation for the benefits of technology especially in our new virtual age, Dominic was appointed LIVE Director of Tonebase Piano in 2021. As a result, he is the host and presenter of numerous virtual lectures, performances and workshops each month to the 4,000+ subscribers on the platform. His mission is to share personal knowledge and invite guests to democratize high-level music education, allowing everyone to learn from and be inspired by the best!

Committed to engaging with his surrounding community, Dominic has performed as an artist for Project: Music Heals Us, a non-profit organization that presents interactive classical music performances to diverse audiences in order to provide encouragement, education, and healing with a focus on elderly, disabled, rehabilitating, incarcerated, and homeless populations. In his spare time, Dominic enjoys cooking and training for Ironman triathlons.

About Recovered Voices

Undoing injustice, when and where one can, is a moral mandate for all citizens of a civilized world.

—James Conlon

The Ziering-Conlon Initiative for Recovered Voices is a unique Colburn resource that encourages greater awareness and more frequent performances of music by composers whose careers and lives were disrupted—or worse—during the years of the Nazi regime in Europe.

For more than 25 years, James Conlon, Artistic Director of the Ziering-Conlon Initiative for Recovered Voices at the Colburn School, has championed works by these composers and by so doing has drawn deserved attention to composers whose names and works had very nearly been eliminated from history. Inspired by LA Opera's groundbreaking Recovered Voices project, and with the support of Los Angeles philanthropist Marilyn Ziering, the Colburn School and James Conlon established the Ziering-Conlon Initiative for Recovered Voices at the Colburn School. The Recovered Voices Initiative is grateful to Robert Elias for many years of critical support and to the individual philanthropists whose generous contributions have made it possible to bring this important repertory back to life for generations to come.

This important work needs your support. Please make a gift to ensure we can continue undoing the injustice that was done.



LEARN MORE ABOUT RECOVERED
VOICES AND HOW TO GIVE HERE
colburnschool.edu/recoveredvoices



RECOVERED VOICES


SCHULHOFF & MORE

AN ORIGINAL ONLINE SERIES

Presented by the Colburn School's Ziering-Conlon Initiative for Recovered Voices, this four-part online series featuring James Conlon delves into the life and music of Erwin Schulhoff (1894–1942).

Schulhoff's life and career are emblematic of the vitality not only of his own work, but that of two generations of composers whose lives, careers, and legacies were profoundly disrupted during—and following—the years 1933–1945 as a result of Nazi repression.

This series is free and available to the public.

COLBURN

SCHOOL



VIEW THE FREE SERIES AT
colburnschool.edu/schulhoff



Cover artwork by Kurt Schwitters, Mz 430, 1922