



# DEL E. WEBB CENTER

FOR THE PERFORMING ARTS

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WICKENBURG, AZ

presents

in association with  
Cadenza Artists



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Made in Wickenburg Residency Program  
at the Del E. Webb Center for the Performing Arts with funding from  
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**Sunday, January 28, 2018**

*Audio recording, video recording and photography of any kind are all strictly prohibited.  
Please silence all electronic devices and refrain from texting.*

Eliran Avni  
Stuart Breczinski  
Ariadne Greif  
Sofia Nowik  
Brendan Speltz  
Uriel Vanchestein

Artistic Director & Piano  
Oboe  
Soprano  
Cello  
Violin  
Clarinet

## ACT I

K. Weill  
(1900–1950)

*The Seven Deadly Sins*  
“Prologue” for Soprano and Piano

J. Turina  
(1882–1949)

Piano Trio in B minor, No. 2, Op. 76  
1st movement: Lento – Allegro molto moderato

J. Kern/O. Harbach  
arr. Dan Kaufman  
(1885–1945)

“Smoke Gets in Your Eyes”  
for Ensemble

S. Barber  
(1910–1981)

Sonata for Cello and Piano, Op. 6  
3rd movement:  
Allegro appassionato

D. Fields/J. McHugh  
arr. Dan Kaufman  
(1894–1969)

“Hey! Young Fella!” for Ensemble

A. Berg arr. Jonathan Keren  
(1885–1935)

*Lulu*  
“Lied der Lulu”  
for Soprano and Ensemble

Gospel/Rev. T. A. Dorsey  
(1899–1993)

“Take My Hand, Precious Lord” for  
Oboe and Piano

## INTERMISSION

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### Foreword

I would like to start by thanking all of you for helping us make this project a reality. Without your support this ambitious program would never have materialized. What started as an idea two years ago is now ready for you to experience as a full-fledged concert experience.

We can all agree that it would be impossible to create a comprehensive retrospective of an entire year in human history that does justice to every single important artist. My goal, therefore, was to offer a small taste of the immense feast of original music composed in 1933 under the shadow of momentous historical events.

Nina Simone, born on February 21, 1933, eloquently captures the thesis behind this project in the video prologue to the show, noting that an artist's responsibility is to represent the time in which he or she is living. Artistic creation is not just ... (*cont.*)

## ACT II

E. Vardaro/C. E. Flores  
arr. Jonathan Keren  
(1905–1971)

Tango: "Mia" for Ensemble

Jaroslav Ježek  
(1906–1942)

Violin Sonata  
1st movement: Allegro vivo

C. Oberfeld/René Pujol &  
Ch.-L. Pothier arr. Jonathan Keren  
(1903–1945)

French Chanson:  
"La Femme Est Faite Pour L'homme"

D. Shostakovich arr. Uriel Vanchestein  
(1906–1975)

Preludes, Op. 34,  
for Violin, Clarinet, and Piano  
Preludes Nos. 6, 18, 4, and 24

D. Ellington arr. Dan Kaufman  
(1899–1974)

"Sophisticated Lady"  
for Cello and Piano

B. Bartók arr. Jonathan Keren  
(1881–1945)

5 Dances from *Mikrokosmos*  
for Ensemble

D. Bruce/F. G. Lorca  
(1970–)

*Blood Wedding*  
"Nana Del Caballo Grande"/  
"Lullaby of the Big Horse"  
for Ensemble

J. Kander/F. Ebb arr. Jonathan Keren  
(1927–)

*Cabaret*  
"Cabaret"  
for Soprano and Ensemble

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...about one's own desire to create, but is also about what society is experiencing at the time the art is being created. In our show, we offer examples of artists who demonstrated incredible bravery in composing works that would challenge both audiences and the authorities and others whose aim was to create a much-needed reprieve from the difficulties of daily life. We must bear in mind that most of these artists were working in extremely difficult circumstances, some under the threat of arrest or worse.

To the great artists who are not represented in this show, we apologize. You are not forgotten. To the brave artists who stood up to the insanity they were experiencing around them, we salute you and your courage. For us all, may we never know another catastrophe such as the one seeded in 1933.

Thank you for accompanying us on this journey,      Eliran Avni

## Prologue

### The Role of the Artist / Nina Simone

#### From *Great Performances—Live College Concerts & Interview*

**1** • K. Weill  
(1900–1950)

*The Seven Deadly Sins*  
“Prologue” for Soprano and Piano

*June 7, 1933—First performance of the work in the Théâtre des Champs-Élysées, Paris*

#### Why?

No other composer captures the melancholy and zeitgeist of 1933 quite as accurately as Kurt Weill. In his music, Weill manages to combine the darkness of the world around him with the popular music of the day, including the foxtrot, tango, and march. Furthermore, his theatrical collaborations with the great dramaturg Bertold Brecht carry a strong populist message and are a referendum on society's morality and ethics. As to Nina Simone's demand that artists reflect their time, few composers have made their statement as clearly and as defiantly against the status quo as Weill.

#### What?

*The Seven Deadly Sins* revolves around two main characters who are sisters or perhaps two expressions of the same persona, who set off on a mission to earn enough money to buy a small house for their family in Louisiana. In the show, the two sisters are portrayed by a singer (Anna 1) and a dancer (Anna 2). The composer's own wife, Lotte Lenya, was the original singer in the show, while Tilly Losch, the wife of the patron who commissioned the work, was the original dancer.

With every scene relating to one of the Seven Deadly Sins, the two are faced with a difficult moral dilemma. Anna 2, the dancer, tends to want to do the right thing and to abide by her moral code, as when she tries to save the life of a horse beaten by her ruthless employer, although her sister, Anna 1, warns her that following through on such an act might get her fired. Of course, these moral dilemmas are mirrors of the political reality of the time. The horse is a symbol of any member of the minority persecuted by the new Nazi authorities.

#### Important

- Both Weill and Brecht became refugees in 1933, Weill because he was Jewish and Brecht because he was a communist.
- Brecht had to leave Berlin in 1933. He traveled to Paris, then went to and briefly stayed in Prague and then in Vienna. Less than a month later he was in Zurich and then moved to less expensive lodgings in Lugano, Switzerland. There, a patron offered him living quarters in his summer home in Carona, outside Lugano. The libretto of the *Sins* clearly mirrors Brecht's own travels and his search for a new home.
- This sung ballet (“ballet chanté” as Weill titled it), is an example of a unique stylistic intersection between classical and popular music, and also between song and theater.
- If nothing else, this piece reflects the forced migration inflicted on so many individuals who suddenly became personae non gratae in their homelands, forced to move to a different country for safety.

- At the beginning of the Great Depression in 1930, President Herbert Hoover issued an order banning immigrants 'likely to become a public charge.' Immigration fell dramatically as a result. Though Franklin D. Roosevelt liberalized the order, many Americans continued to oppose immigration on economic grounds, fearing that immigrants would 'steal' jobs. Immigrants therefore, had to find American sponsors who had the financial resources to guarantee they would not become burdens on the state. For many immigrants, obtaining a financial sponsor was the most difficult part of the American visa process.
- October 17—Albert Einstein arrives in the United States as a refugee from Nazi Germany.

TEXT

ANNA 1: *My sister and I come from Louisiana  
Where the waters of the Mississippi flow under the moon  
The way you hear about them in songs.  
We want to go back there—preferably today than tomorrow.*

ANNA 2: *Preferably today than tomorrow!*

ANNA 1: *We set out four weeks ago to seek our fortune in the big cities.  
In seven years we will have made it, then we'll return.*

ANNA 2: *But preferably in six!*

ANNA 1: *Because in Louisiana our parents and two brothers await us,  
We send them the money that we earn,  
And from that money, a little house will be built  
A little house on the Mississippi in Louisiana.  
Right, Anna?*

ANNA 2: *Yeah, Anna.*

ANNA 1: *My sister is beautiful, I am practical.  
She is a little crazy, I've got my wits together.  
We are actually not two people, but only one singular person.  
We are both named Anna,*

*We have one past and one future,  
One heart, and one bank account,  
And each one does only what is good for the other.  
Right, Anna?*

ANNA 2: *Yeah, Anna.*

## 2. J. Turina Piano Trio in B minor, No. 2, Op. 76

(1882–1949) 1st movement: Lento – Allegro molto moderato

**November 1933—First performance**

### Why?

The Turina trio is a great example of how late 19th-century romantic language and gestures managed to find their way into the 20th century. Composers such as Mahler, Rachmaninoff, and Barber were also carrying the torch of tonality in spite of all the modernistic experiments taking place around them. Though Turina's style is laced with Spanish modes and French impressionism, at its core it is still very much a throwback to an earlier time, and the piece is very much a "Brahms-like" trio. One gets the feeling that Turina is trying to protect the cherished tradition of chamber music from the violence raging around him in the outside world.

### What?

The trio was written in 1933 and is one of three important chamber works Turina wrote in the piano trio genre. This work is striking in the stark contradiction between the serenity, tonality, and triumphant nature of the music on the one hand, and the political chaos surrounding it on the other.

### Important

- 1933 in Spain was a time of political unrest that eventually led to the Spanish Civil War.
- January 15—Political violence causes almost 100 deaths.
- November 1933—Following the elections, Spain entered a period called the "two black years." Radicals became more aggressive, and conservatives engaged in paramilitary and vigilante actions.
- Official statistics state that 330 people were assassinated in addition to 213 failed attempts and 1,511 people were wounded in political violence. 113 general strikes were called, and 160 religious buildings were destroyed, mainly by arson.

## 3. J. Kern/O. Harbach arr. Dan Kaufman

(1885–1945) *"Smoke Gets in Your Eyes"* for Ensemble

**October 13, 1933—First release**

### Why?

It was quite a challenge choosing only a few songs from the long list of popular tunes from this show to represent all of 1933. Other famous songs under consideration but not included were Arlen's "Stormy Weather" and "Let's Fall in Love," and Gershwin's "Lorelei."

What caught my attention about this song, besides the famous Platters version my dad used to play over and over again, was the title of the song. I started thinking about what Kern and Harbach meant by writing these lyrics.

What is this mysterious smoke? Is it the blindness caused by love, the sadness of a broken heart, or is it the inability to see the true nature of what is right in front of you? Perhaps not surprisingly, another image that came to my mind was of the pyres of burning books in Germany, from May 1933. And so for me, the message of the song became intertwined with a much bigger message: the love of books and knowledge, and differing opinions. For me, that is what is going up in the flames in this song: the smoke is very literally the smoke from all the burning books. Yet this song also serves as a tribute to all those who cherished German ideals and art and whose hearts were broken seeing that great nation destroying its own ideals.

### What?

"Smoke Gets in Your Eyes" is a show tune written by Jerome Kern and lyricist Otto Harbach for their 1933 musical *Roberta*. The song was sung in the original show by Tamara Drasin. Its first recorded performance was by Gertrude Niesen, who recorded the song with orchestral direction from Ray Sinatra, Frank Sinatra's second cousin, on October 13, 1933.

On 10 May 1933, students in Germany burned upwards of 25,000 volumes of 'un-German' books in the square at the State Opera, Berlin, thereby presaging an era of uncompromising state censorship. In many other university towns, nationalist students marched in torch lit parades against the 'un-German' spirit. The scripted rituals of this night called for high Nazi officials, professors, rectors, and student leaders to address the participants and spectators. At the meeting places, students threw the pillaged, banned books into the bonfires with a great joyous ceremony that included live music, singing, 'fire oaths,' and incantations. In Berlin, some 40,000 people heard Joseph Goebbels deliver a fiery address:

*"No to decadence and moral corruption! Yes to decency and morality in family and state! I consign to the flames the writings of Heinrich Mann, Ernst Glaeser, Erich Kästner....The era of extreme Jewish intellectualism is now at an end... The breakthrough of the German revolution has again cleared the way on the German path...The future German man will not just be a man of books, but a man of character... And thus you do well in this midnight hour to commit to the flames the evil spirit of the past. This is a strong, great and symbolic deed—a deed which should document the following for the world to know. Here the intellectual foundation of the November Republic is sinking to the ground, but from this wreckage the phoenix of a new spirit will triumphantly rise."*

— Joseph Goebbels, Speech to the students in Berlin

### Important

- The deaf-blind writer Helen Keller published an open letter to German students: "You may burn my books and the books of the best minds in Europe, but the ideas those books contain have passed through millions of channels and will go on."
- It's important to note that this act represented a culmination of the persecution of authors whose opinions were opposed to Nazi ideology. Many authors, artists, and scientists were banned from working and publishing their work and were eventually driven into exile.

### TEXT

*They asked me how I knew*

*My true love was true*

*I of course replied*

*Something here inside*

*Cannot be denied*

*They said someday you'll find  
All who love are blind  
When your heart's on fire  
You must realize  
Smoke gets in your eyes*

*So I chaffed them, and I gaily laughed  
To think they would doubt our love  
And yet today, my love has gone away  
I am without my love*

*Now laughing friends deride  
Tears I cannot hide  
So I smile and say  
When a lovely flame dies  
Smoke gets in your eyes*

*Smoke gets in your eyes*

**4. S. Barber**  
(1910–1981)

**Sonata for Cello and Piano, Op. 6**  
**3rd movement: Allegro appassionato**

**March 5—Premiered at a concert of the League of Composers in New York City**

### **Why?**

Barber's cello sonata is one of most effective and frequently played cello sonatas written by an American 20<sup>th</sup> Century composer. It is another honest reflection of the time, both in its intense darkness and in the spirit of courage it conveyed throughout the piece. One can make a connection between the dramatic and "speech-like" cello line and the strong words Roosevelt spoke to the nation at his inauguration only one day before.

### **What?**

Samuel Barber wrote his Cello Sonata, Op.6, during a trip to Europe from June to December in 1932. A young man of 22, Barber was in his final years of studies at the Curtis Institute of Music in Philadelphia. During his Curtis studies he made several trips to Europe not only for travel, but also because his composition teacher, Rosario Scalero, returned to Italy during summers, and Barber would visit and work with Scalero at his home in Northern Italy; this sonata was written under the close supervision of his teacher and thus was dedicated to him. On his return to Philadelphia in 1933, Barber collaborated with cellist and fellow Curtis student Orlando Cole to ready the new composition for its premiere.

Orlando Cole, the "chosen guinea pig," as he called himself, worked closely with Barber during this time, reading the new pages of the composition and offering useful advice regarding the cello line. This was one of Barber's early collaborations with a performer that would soon become an important component of his compositional process. Many of the artists who premiered his compositions remarked how interested Barber was in each performer's unique technical and artistic abilities and seemed to write his music so as to make each artist sound at his/her finest and highlight each instrument's best timbral qualities.



Fortunate to be professionally successful so early on, Barber was pleased that this sonata caught the interest of Carl Engel, who at the time was president of the G. Schirmer publishing company, and it was published shortly after it was written. This sonata, along with several other early Barber works, was broadcast on national public radio broadcast in 1935.

The sonata itself is reminiscent of late European romantic style. It has been said that Barber was immersed in the study of Brahms's piano music during his formative years at Curtis, and this is evident in much of the writing in this sonata. With harmony steeped in mostly traditional tonality, broad sweeping arpeggios, densely written chords in the lower range of the piano, and soaring, lyrical lines in the cello part, it is clear that Barber was deeply influenced by this style of writing. At a time when many composers were exploring atonality and compositional techniques reaching beyond traditional structures, Barber remained rooted in a more conservative style—perhaps almost in a sense of nostalgia for the European romanticism that was losing its place in a world on the brink of war and rapidly changing.

### Important

- This sonata won both a Pulitzer award travel stipend and the Prix de Rome of the American Academy in Rome in 1935.
- March 4—Roosevelt's Inaugural Address: *"This is preeminently the time to speak the truth, the whole truth, frankly and boldly. Nor need we shrink from honestly facing conditions in our country today. This great Nation will endure as it has endured, will revive and will prosper. So, first of all, let me assert my firm belief that **the only thing we have to fear is fear itself—nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance.** In every dark hour of our national life a leadership of frankness and vigor has met with that understanding and support of the people themselves which is essential to victory. I am convinced that you will again give that support to leadership in these critical days."*
- March 1933 was perhaps the densest in terms of important historical events:

### GERMANY:

- March 1—Hundreds are arrested as the Nazis round up their political opponents.
- March 5—German election: National Socialists gain 43.9% of the votes.
- March 12—Hindenburg bans the flag of the republic and orders the Imperial and Nazi flag to fly side by side.
- March 15—Hitler proclaims the Third Reich.
- March 20—Dachau, the first Nazi concentration camp, is completed and starts operations two days later.
- March 22—The Reichstag passes the Enabling Act, making Adolf Hitler dictator of Germany.
- March 26—Minister Hermann Göring denies that Germany's Jews are in danger.

### UNITED STATES:

- March 4—Roosevelt begins the first of his four terms as president.
- March 5—Great Depression: Roosevelt declares a "bank holiday," closing all US banks and freezing all financial transactions (the "holiday" ends on March 13).
- March 9—The US Congress begins its first 100 days of enacting New Deal legislation.

## 5. D. Fields/J. McHugh arr. Dan Kaufman      “Hey! Young Fella” for Ensemble (1894–1969)

**November 24—The movie *Dancing Lady* released.**

### Why?

This song is a kind of pep talk for all those who were affected by the Great Depression. Millions of people were unemployed, hungry, and in dire straits and in addition, a series of drought storms called “Dust Bowl” struck the American and Canadian prairies. This tune was an attempt to raise spirits, further assisted by repealing Prohibition. It calls for everyone to cheer up and put their boots on.

In his first full-length work, *Down and Out in Paris and London*, published January 9, 1933, George Orwell sheds a humorous light on poverty and what life for the common man was like during that time:

*“It is altogether curious, your first contact with poverty. You have thought so much about poverty—it is the thing you have feared all your life, the thing you knew would happen to you sooner or later; and it is all so utterly and prosaically different. You thought it would be quite simple; it is extraordinarily complicated. You thought it would be terrible; it is merely squalid and boring...You stop sending clothes to the laundry, and the laundress catches you in the street and asks you why; you mumble something, and she, thinking you are sending the clothes elsewhere, is your enemy for life. The tobacconist keeps asking why you have cut down your smoking. There are letters you want to answer, and cannot, because stamps are too expensive. And then there are your meals—meals are the worst difficulty of all. Every day at meal-times you go out, ostensibly to a restaurant, and loaf an hour in the Luxembourg Gardens, watching the pigeons. Afterwards you smuggle your food home in your pockets. Your food is bread and margarine, or bread and wine, and even the nature of the food is governed by lies. You have to buy rye bread instead of household bread, because the rye loaves, though dearer, are round and can be smuggled in your pockets. This wastes you a franc a day. Sometimes, to keep up appearances, you have to spend sixty centimes on a drink, and go correspondingly short of food. Your linen gets filthy, and you run out of soap and razor-blades. Your hair wants cutting, and you try to cut it yourself, with such fearful results that you have to go to the barber after all, and spend the equivalent of a day's food. All day you are telling lies, and expensive lies... You have strayed into a respectable quarter, and you see a prosperous friend coming. To avoid him you dodge into the nearest cafe. Once in the cafe you must buy something, so you spend your last fifty centimes on a glass of black coffee with a dead fly in it. One could multiply these disasters by the hundred. They are part of the process of being hard up.”*

### What?

The song originally appeared in the movie *Dancing Lady* starring Clark Gable and Joan Crawford released November 24, 1933. It was performed by many others:

Ruth Etting

Frances Williams

Dick Robertson & His Orch.

Glen Gray & The Casa Loma Orch.

Rudy Vallee & His Connecticut Yankees

Joe Venuti/Eddie Lang Blue Five (Instr.)—1933; the inspiration for our arrangement.

Syd Lipton & His Grosvenor House Band (vocal: Jack Plant)

## Important

- November 8—New Deal: Roosevelt unveils the Civil Works Administration, a government program designed to create jobs for more than 4 million of the unemployed.
- November 16—The United States and the Soviet Union establish formal diplomatic relations.
- November 11—Dust Bowl: a strong dust storm strips topsoil from desiccated South Dakota farmlands in just one of a series of severe dust storms that year.
- November 17—The Marx Brothers' anarchic comedy film *Duck Soup* is released in the United States.
- By the end of 1933, 15 million are unemployed in the United States.

### TEXT

*Hey, young fella*

*Better close your old umbrella*

*Have a glorious day*

*Throwing rubbers away*

*'Cause it ain't gonna rain no more*

*Say, young fella*

*Put your raincoat in the cellar*

*While you're tying your tie*

*Take a peek at the sky*

*Well, it ain't gonna rain no more*

*Look at that brave little rainbow*

*Hiding those clouds up above*

*I'm in the rain, Mister Rainbow*

*With a horseshoe in my glove*

*Hey, young fella*

*Better close your old umbrella*

*Let's go out in the sun*

*Start havin' fun*

*'Cause it ain't gonna rain no more*

*You had nothing to sing about*

*The days were dreary and wet*

*Had no sunshine to sing about*

*And lots of rain to forget*

*You wore your flannels and stayed indoors*

*Like a birdy might do*

*How you shivered and prayed indoors*

*Till one day I said to you*

*'Cause it ain't gonna rain no more*

*Hey, young fella*

*Better close your old umbrella*

*Have a glorious day*

*Throwing rubbers away*

*Say, young fella*

*Put your raincoat in the cellar*

*While you're tying your tie*

*Take a peek at the sky*

*Well, it ain't gonna rain no more*

*Look at that brave little rainbow*

*Hiding those clouds up above*

*I'm in the rain, Mister Rainbow*

*With a horseshoe in my glove*

*Say, young fella*

*Better close your old umbrella*

*Let's go out in the sun*

*Start havin' fun*

*'Cause it ain't gonna rain no more*

## 6.

**A. Berg arr. Jonathan Keren**

**(1885–1935)**

**December 3—Submitted as a birthday present to Anton Webern**

**Lulu**

**"Lied der Lulu" for Soprano and Ensemble**

### Why?

*Lulu* stands as a towering achievement in modern opera and atonal writing, and is one of the most daring and profound theatrical works of the 20th century. Berg was courageous to engage in a project that he knew very well would be problematic

both in terms of its heroine and its subject matter (a prostitute), and also in terms of the music's accessibility. This puts him in a separate category by himself as one of the most audacious and unflinching composers of his time. The text of the aria we present here ends with Lulu declaring that she never pretended to be something she wasn't; in a way Berg himself is Lulu, declaring to the world in this work that he, too, will never compromise who he truly is.

### What?

Berg did not begin work on *Lulu* until 1929, after he had completed his other opera, *Wozzeck*. Thanks to *Wozzeck*'s success, Berg had established a firm financial ground that enabled him to embark on this new project. However, life was becoming increasingly difficult in the 1930's, in both in Austria and Germany, due to the rising tide of antisemitism and the Nazi cultural ideology that denounced modernity. Even to have an association with someone who was Jewish could lead to denunciation, and Berg's "crime" was to have studied with the Jewish composer Arnold Schoenberg. *Wozzeck*'s success was short-lived, as theater after theater succumbed to political pressure and refused to produce it, and by September 1935, Berg's music was proscribed as degenerate music under the label "Cultural Bolshevism".

Despite this, Berg worked steadily on the score of *Lulu* in seclusion at his lodge, the Waldhaus, in Carinthia. Since performance opportunities for presenting the entire opera were limited, Berg created an orchestral suite taken from the opera. For Anton Webern's 50th birthday on December 3<sup>rd</sup>, Berg dedicated the heart of the opera, "Lied der Lulu," to him.

In a letter to Webern, Berg writes: "I can't get rid of the fear that the Nazis will take over here [Austria] too, that is, our government won't be strong enough to stop it."

### Important:

- After passing the race laws of 1933, the Reich's Chamber Music office established a registry of all German musicians. As a result, hundreds of talented composers had their work deliberately suppressed and careers ended simply because their race or style of music offended the Third Reich. By 1938, examples of degenerate music were on display at the Entarte Musik Exhibit for the public to view. Famous works by Mendelssohn, Mahler, and Schoenberg were used as examples of unacceptable music. A generation of incredibly innovative and promising musicians was excluded from its place in music history.
- In March 1933, Goebbels took control of all German radio stations and the press, summarily firing all of the art and music critics who did not support his aesthetic agenda. One month later, on April 7, 1933, the Law for the Re-establishment of the Civil Service was passed, which led to the widespread dismissal of Jewish conductors, singers, music teachers, and administrators. In July, the two most important composers at the illustrious Prussian Academy of Art, Arnold Schoenberg and Franz Schreker, were dismissed.

### TEXT

*If men have killed themselves for my sake,  
—that doesn't set my worth any lower.*

*You knew very well why you made me your wife  
—as I knew why I took you for my husband.*

*You had betrayed your best friends with me;  
You couldn't very well also even betray yourself with me.  
If you bring me your life's evening as a sacrifice,  
Then you have had my entire youth in return for it.*

*I have never in the world wanted to appear to be anything other than what people took me to be.*

*And people have never in the world taken me for anything other than what I am.*

## 7

### • Gospel/Rev. T. A. Dorsey

(1899–1993)

**“Take My Hand, Precious Lord” for Oboe and Piano**

***The piece was written at the end of 1932 and most likely performed for the first time in 1933.***

***August 18–21—Second Amenia Conference***

#### **Why?**

As the world was focusing on the rising racism and antisemitism in Europe, it is important not to lose sight of the plight of the African American community. Though some individuals managed to catapult themselves out of the masses and became cultural icons, as did Josephine Baker and Duke Ellington, the majority of the black population was suffering immensely during the Great Depression.

#### **What?**

##### **Thomas A. Dorsey**

Known as the father of gospel music, (a fervent style of black American evangelical religious singing, developed from spirituals sung in Southern Baptist and Pentecostal churches), Dorsey was composing gospel music throughout the early 1930s. He wrote more than 400 compositions but is best known for “Take My Hand, Precious Lord.”

After suffering two major breakdowns which left him unable to perform publicly, Dorsey committed himself to composing sacred music, in spite of the fact that mainstream churches kept rejecting his compositions. In August 1932, Dorsey's life was thrown into another crisis when his wife and son died during childbirth. In his grief, he turned to composing at the piano.

The original melody for this hymn first appeared in hymnals as “Cross and Crown” and the name “Maitland” appears as early as 1868. Dorsey said that he used the tune as an inspiration for his version, which is a response to his inconsolable bereavement.

#### **African Americans in 1933**

In 1933 Joel Spingarn and W. E. B. Du Bois organized the second Amenia Conference with the help of Walter White and Roy Wilkins. Their purpose was to assemble young black leaders to discuss solutions to the problems facing African Americans.

The conference was held August 18–21 at Spingarn's "Troutbeck" estate near Amenia, New York. The general consensus was that the NAACP should develop an economic program to aid in relieving the suffering of the community:

Encyclopedia of the Great Depression states: "As the number of rural blacks seeking jobs in cities escalated, urban black workers experienced increasing difficulties. Black urban unemployment reached well over 50 percent, more than twice the rate of whites. In southern cities, white workers rallied around such slogans as 'No Jobs for Niggers Until Every White Man Has a Job' and 'Niggers, back to the cotton fields—city jobs are for white folks.' The most violent episodes took place on southern railroads, as unionized white workers and the railroad brotherhoods intimidated, attacked, and murdered black firemen in order to take their jobs."

The conference participants criticized the New Deal for not giving blacks equal consideration but agreed that the New Deal's "reformed democracy" was preferable to fascism and communism. They concluded that the union of black and white labor was needed for the nation's economic and political progress. In 1934 the NAACP established the Committee on Future Plan and Program to consider the issues raised by the conference.

### **Hilarius Gilges**

Meanwhile, in Germany, Hilarius (Lari) Gilges, an African-German dancer by profession, was murdered by the SS in 1933, most likely because of the color of his skin. Gilges's German wife later received restitution from the postwar German government for his murder by the Nazis. On December 23, 2003, the city of Düsseldorf named a plaza after him.

### **Important**

- July 14—Forming new political parties is forbidden in Germany. The Law for the Prevention of Hereditarily Diseased Offspring, allowing compulsory sterilization of citizens suffering from a list of alleged genetic disorders, is implemented. All non-Nazi parties are forbidden in Germany.
- August 12—Winston Churchill makes his first public speech warning of the dangers of German rearmament.
- August 2—Opening of the Stalin White Sea–Baltic Sea Canal, a 227 km navigable waterway in the Soviet Union which was constructed using forced labor.
- May 8—Mahatma Gandhi begins a three-week hunger strike because of the mistreatment of the lower castes.
- July 4—Gandhi is sentenced to prison in India.
- August 20—As his hunger strike continues, Gandhi is removed from jail and taken to a hospital at Poona, where he is placed under tight security.
- September 12—Leó Szilárd, waiting for a red light on Southampton Row in Bloomsbury, UK, conceives the idea of the nuclear chain reaction.

### **TEXT**

*Precious Lord, take my hand,  
Lead me on, let me stand,  
I am tired, I am weak, I am worn;  
Through the storm, through the night,  
Lead me on to the light:  
Take my hand precious Lord, lead me home.*

*When my way grows drear,  
Precious Lord, linger near,  
When my life is almost gone,  
Hear my cry, hear my call,  
Hold my hand lest I fall:  
Take my hand, precious Lord, lead me home.*

*When the darkness appears  
And the night draws near  
And the day is past and gone;  
At the river I stand,  
Guide my feet, hold my hand,  
Take my hand, precious Lord, lead me home.*

*Precious Lord, take my hand,  
Lead me on, let me stand.  
I'm tired, I'm weak, I'm lone.  
Through the storm, through the night,  
Lead me on to the light,  
Take my hand, precious Lord, lead me home.*

## **INTERMISSION**

**8.** E. Vardaro/C. E. Flores arr. Jonathan Keren Tango  
(1905–1971)                      “Mia” for Ensemble

**Composed and released in 1933.**

### **Why?**

The early 1930s could be considered the golden age of tango, as some of the most important and memorable tunes were created during these years. Composers such as Osvaldo Pugliese and Carlos Gardel (“Por Una Cabeza”) were working feverishly to create new hits, and in fact the first musical review movie to use optical sound technology, *¡Tango!*, was made in Argentina in 1933, and was a musical retrospective of famous tangos.

### **What?**

I have listened to over 50 different tunes trying to pick the perfect tango. Not only must the song have been written in 1933, but it also had to represent and echo the time period. This beautiful tango by Elvino Vardaro ended up as the final pick.

Born in 1905, Vardaro was known as an Argentine tango composer as well as a great violinist. As a child he was trained in the classical tradition, performing his debut recital at age 14. Later, he performed and collaborated with leading Argentinian musicians, such as Pugliese and Piazzolla, performing in their ensembles and writing original music.

Though one would think in difficult times the arts would become secondary and attention would be paid instead to more pressing matters, the list below of artistic achievements from 1933 clearly demonstrates the opposite.

## Important

- More than 100 films were released in the United States, including *Queen Christina*, *King Kong*, *Duck Soup*, and *42nd Street*, featuring leading actors such as Marlene Dietrich, Greta Garbo, Ginger Rogers, Bette Davis, Gary Cooper, Clark Gable, Fred Astaire, and Bing Crosby.
- More than 150 singles were released in the United States, including “Stormy Weather,” “Sophisticated Lady,” “Shadow Waltz,” Gold Diggers’ song—“We’re in the Money,” and “You’re Getting to Be a Habit with Me.”
- There were more than 20 classical music premieres, including Kodaly’s *Dances of Galánta*, Shostakovich’s 1st piano concerto, Bartok’s 2nd piano concerto, Schoenberg’s *Three Songs*, Op. 48, and Stravinsky’s *Persephone*.
- 6 operas premiered, including Gian Francesco Malipiero’s *La favola del figlio cambiato*, Richard Strauss’s *Arabella*, and Alexander Zemlinsky’s *Der Kreidekreis*.
- 14 musicals were produced, including Kern’s *Roberta*, Porter’s *Gay Divorce*, and Gershwin’s *Pardon My English*.
- January 30—The Lone Ranger debuts on American radio.

## TEXT

*Mia, you sang one night beneath the silvery light of a street lamp.*

*Mia, and God blessed us with the golden light of the sacred sun.*

*Light of my illusions! Longed-for woman!*

*Who put the dawn in my life.*

*Mia! And today I am in shadows,*

*Overcome and sad without your love.*

## 9 • Jaroslav Ježek

(1906–1942)

## Violin Sonata

1st movement: **Allegro vivo**

**Composed in 1933**

**April 1933—The Bauhaus closes.**

## Why?

Jaroslav Ježek is a prime example of a great composer lost to history. What makes his music stand out is a unique mix of atonality, Eastern European modes, folk music, and some secret Czech ingredient. As I listened to this piece for the first time, what struck me first was the use of unisons, use of an original scale (which I dubbed the “Magyar Plus” scale, since it doesn’t fit any previous known patterns), and the piece’s sheer rhythmic force. The architecture of the work, from every possible aspect, is mesmerizing, poignant, balanced, and completely original. For those very reasons, I decided to tie this piece to architectural examples from the time, namely the Bauhaus movement and the Beijing Slaughterhouse.

## What?

Born in 1906, Ježek was a unique intersection of a modern composer, pianist, conductor, and jazz musician. Though he was almost blind from youth, he nevertheless excelled in music and studied composition in university with Karel Boleslav Jirák and Josef Suk.

Early on Ježek met playwrights/comedians Jan Werich and Jiří Voskovec, leaders of the Prague Liberated Theatre, and took up the post of main composer and conductor for their theatre. During the next decade (from 1928 to 1939), he



composed incidental music, songs, dances, and ballets, all for the stage. Forced to leave Czechoslovakia following the Nazi occupation, Ježek, Voskovec, and Werich went into exile in New York City. There Ježek worked as a piano teacher and choirmaster, and continued to collaborate with Voskovec and Werich. In 1942, the chronically-ill Ježek died of kidney disease in New York.

## **Bauhaus**

Bauhaus was a German art school that operated from 1919 to 1933. It combined crafts and the fine arts, and was famous for its approach to design that it both publicized and taught.

Although neither the Nazi Party nor Adolf Hitler had a cohesive architectural policy before they came to power in 1933, from nearly the start the Nazi movement denounced Bauhaus for being “degenerate art.” The Nazi regime was determined to crack down on what it saw as the foreign, probably Jewish, influences of “cosmopolitan modernism” and they thought was a possible front for communists and social liberals. Despite the architect (and Bauhaus founder) Walter Gropius’s claims that as a war veteran and a patriot his work had no subversive political intent, the Berlin Bauhaus was pressured to close in April 1933. Disciple emigres of the movement, however, did succeed in spreading the concepts of the Bauhaus to other countries.

## **Beijing, Slaughterhouse, 1933:**

Built in 1933 in pre-Communist Shanghai, this four-story building was designed by British architects and built by Chinese developers with British concrete. Today the building is an eerie Gotham-Deco achievement in concrete, glass, and steel, and the last remaining of its design in the world.

Despite the utilitarian purpose of the building, much thought was put into its style and decoration. The building is filled with decorative elements, such as beautifully designed art deco motifs in many of the windows and ‘flowering’ columns. There is even a religious element to the design. All the windows were built facing west, the direction of the Buddhist holy land. This was thought to help aid the cattle’s process of reincarnation. On a more practical note, it is also the wind direction in Shanghai and helped to counter the smell of slaughter.

# **10.**

## **C. Oberfeld/René Pujol & Ch.-L. Pothier arr. Jonathan Keren**

**French Chanson: “La femme est faite pour l’homme” (from the film *Une idée folle*) (1903–1945)**

**April 28, 1933—Original release date of “*Une idée folle*”**

## **Why?**

Though this song’s lyrics would make most 21st-century persons recoil, it nevertheless made me laugh, mainly because of Arletty’s funny voice! It was hard to choose between many irresistible hits, such as “Le vampire du faubourg” and “Papa n’a pas voulu.” After we zoomed in on this masterpiece as a not-so-typical-but-very-funny representative of the French chanson, we did some digging into the life of its composer, Casimir Oberfeld. We quickly realized that even the one funny number on the program has a tragic side to it.

## **What?**

Casimir Oberfeld was a Polish-born Jewish French composer who wrote many film

scores and songs during the 1920s and '30s. Following the invasion of France in 1940, Oberfeld fled to Italian-occupied Nice but was eventually arrested and sent to Auschwitz, where he died in January 1945. The music of the patriotic song of Nazi-collaborationist Vichy France "Maréchal, nous voilà!" while officially credited to André Montagnard and Charles Courtioux, was in fact plagiarized from a work by Oberfeld called "La Margoton du bataillon."

### Important

- Five coalition cabinets form and fall in France during 1933.
- Other French hit singles from 1933 include: Edith Piaf's "Entre Saint Ouen et Clignancourt," Gilles et Julien's "Le vampire du faubourg," Lucienne Boyer's "Moi je crache dans l'eau," Berthe Sylva's "Les tisseurs de rêves," Mireille Hartuch's "Les trois gendarmes," and "Papa n'a pas voulu."

### TEXT

*When, in the garden of Eden, under an apple tree covered in fruits,  
Adam saw the woman, he was quite surprised.  
He said, stupefied, "This little toy, what's it for?"  
And—ladies—the evil serpent said to him, with a glint in his eye:*

*The woman is made for the man  
Like the apple tree for the apple  
Like the bird is made for the brambles  
And the nest is made for the bird.*

*Yes, it is for the man that the woman is made,  
Like the water for the little flower,  
Like the mother partridge for the little baby partridge,  
And the wool for the lamb.*

*Father Adam, who wasn't made of wood, understood this law.  
Thus it is true, what the serpent said one day in paradise:*

*The woman is made for the man  
Like the apple tree for the apple,  
Like the sun is made for lovely days,  
And the heart for love.*

*Without the woman, truly the man would be terribly bored.  
For him, what martyrdom, what horrible torment!*

*But without men, also—admit it, all you ladies in the audience—  
You wouldn't have that smile on your face! So one really must say:*

*The woman is made for the man  
Like the apple tree for the apple  
Like the seed is made for the grape  
And the glove for the hand.*

*Yes, it is for the man that the woman is made,  
Like the napkin ring for the napkin,  
Like the record for the phonograph,  
And the finger for the ring.*

*Like the cage is made for the squirrel,  
The eyeglass for the eye,  
Like the sea is made for the boat,  
The tire for the automobile.*

*The woman is made for the man  
Like the apple tree for the apple,*

*Like the drumstick is made for the drum,  
And the heart for love.*

*The woman is made for the man  
Like the apple tree for the apple  
Like the sun is made for lovely days  
And the heart for love.*

## 11. D. Shostakovich arr. Uriel Vanchestein

**Preludes, Op. 34, for Violin, Clarinet, and Piano**

**(1906–1975) Preludes Nos. 6, 18, 4, and 24**

**March 2—Shostakovich completes the composition of the set.**

**Why?**

One cannot imagine presenting a retrospective such as this without including a proper representation of Russian music. Composers such as Stravinsky (writing *Persephone* and a revision of the vocalise *Pastorale* for a larger ensemble at the time), Rachmaninoff (transcriptions of Bach's violin works), Prokofiev (*Symphonic Song*, Op. 57), and Khachaturian (*Dance Suite*) were all writing beautiful works, but none that could be arranged in a satisfying way for our ensemble. It was therefore a stroke of luck that our guest clarinetist for this project, Uriel Vanchestein, had already created a set of arrangements of the Shostakovich Preludes, which were composed from 1932 to 1933.

**What?**

The set itself comprises 24 preludes (with no attached fugues like in the Op. 87 set except for Prelude No. 4) that are very much in the spirit of Chopin's and Debussy's preludes, which are sets of single short evocative works. Though these preludes are very brief, they pack a punch. The atmosphere of the entire set is of a quasi-burlesque, where anything from a circus polka to a funeral march finds its place.

I have always found a certain duality in Shostakovich's music. On the surface, one can imagine a clownlike person with a jovial face dancing and acting as if all were just swell. Yet underneath the surface lurks an undefinable misery. To be able to convey emotion on both planes simultaneously is the signature of a genius and one who was working under a constant threat of imprisonment and public humiliation.

**Important**

The Holodomor, meaning to kill by starvation, was a manmade famine in Soviet Ukraine in 1932 and 1933 that killed an officially estimated 7 to 10 million people. It was part of the wider Soviet famine of 1932–33, which affected the major grain-producing areas of the country.

# 12. D. Ellington arr. Dan Kaufman

## "Sophisticated Lady" for Cello and Piano (1899–1974)

**February 15—Release date**

### Why?

This song requires no introduction. We simply got lucky that it was released in 1933! It also serves as a tribute to two important and sophisticated ladies of 1933: Billie Holiday, who made her debut at age 17 at Covan's, and Frances Perkins, the first female member of the cabinet, serving as the US secretary of labor.

### What?

This masterpiece of a tune was composed originally as an instrumental number by Ellington in 1932 and released on February 15, 1933. The recording hit the charts on May 27, 1933 and stayed there for 16 weeks, rising to number three.

The words to the song were written by publisher Irving Mills and were added to the song by Mitchell Parish. Ellington approved of the added lyrics and described them as "wonderful—but not entirely fitted to my original conception." That original conception was inspired by three of Ellington's grade school teachers: "They taught all winter and toured Europe in the summer. To me, that spelled sophistication."

In late 1932, at the age of 17, Billie Holiday replaced the singer Monette Moore at Covan's, a club on West 132nd Street. The famous producer John Hammond, who loved Moore's singing and had come to hear her, instead got to hear Holiday, in early 1933. Hammond then arranged for Holiday to make her debut recording in November 1933, at age 18, with clarinetist Benny Goodman.

### Important

February 17—The Blaine Act ends Prohibition in the United States.

May 27—Walt Disney's classic *The Three Little Pigs* is first released.

### TEXT

*They say into your early life romance came  
And in this heart of yours burned a flame  
A flame that flickered one day and died away  
Then, with disillusion deep in your eyes  
You learned that fools in love soon grow wise  
The years have changed you, somehow  
I see you now*

*Smoking, drinking, never thinking of tomorrow, nonchalant  
Diamonds shining, dancing, dining with some man in a restaurant  
Is that all you really want?  
No, sophisticated lady  
I know, you miss the love you lost long ago  
And when nobody is nigh you cry*

*Smoking, drinking, never thinking of tomorrow, nonchalant  
Diamonds shining, dancing, dining with some man in a restaurant*

*Is that all you really want?  
No, sophisticated lady*

*I know, you miss the love you lost long ago  
And when nobody is nigh you cry*

*Sophisticated lady*

## 13. B. Bartók arr. Jonathan Keren (1881–1945)

### 5 Dances from *Mikrokosmos*

I—Bulgarian Rhythm  
II—New Hungarian Folk Song  
III—Staccato  
IV—In Folk Song Style  
V—Bagpipe Music

#### Why?

Bartók stood firm against fascism in Hungary and was a strong voice against the persecution of minorities. If nothing else, his meticulous collection of the folk music of the indigenous people serves as a testament to his love and admiration of those persecuted. The collection of these five dances is a small tribute to those who have been hunted for being different and without a home during those difficult times.

#### What?

*Mikrokosmos* is a set of 153 progressive piano pieces collected in six volumes and written between 1926 and 1939. The individual pieces range from very simple to quite complex and were intended to aid in teaching the instrument. The five pieces Jonathan chose for this set are taken from the third and fourth books and show the wide range of Bartókian interests: modes, folk rhythms, and traditional melodies.

Due to territorial losses in the previous wars, Hungarian Jews became the single largest minority in Hungary in the 1920s to '30s, and therefore the obvious target for rising fascism:

In 1920, Horthy's government passed a 'Numerus Clausus,' restricting the Jewish enrollment at universities to 5 percent or less, in order to reflect the Jewish population percentage. Anti-Jewish policies grew more repressive in the interwar period, as Hungary's leaders, who remained committed to regaining the lost territories of 'Greater Hungary,' chose to align themselves (albeit warily) with the fascist governments of Germany and Italy—the international actors most likely to stand behind Hungary's claims. The interwar years also saw the emergence of flourishing fascist groups, such as the Hungarian National Socialist Party and the Arrow Cross Party.

After Hitler became chancellor in 1933, Bartók refused to perform in Germany, putting an end to a long relationship with German institutions that dated back to 1903. This refusal to perform caused some suspicion from the Hungarian government: However, there were more than 40 performances of Bartók's work in Nazi Germany between 1933 and 1942, because the Reich encouraged the performance of works by composers from countries that supported the regime. A number of concerts and lectures by Bartók were scheduled in the Reich, all of which, for various reasons, did

not take place. In 1934 Bartók's Vienna-based performers' rights association, AKM, asked its members to provide documentation proving their ethnicity, and Bartók was asked to dispel rumors that he was Jewish (he refused). When the Hungarian government began introducing 'Jewish laws' in 1938, which mirrored the Nazis' Nuremberg Laws, Bartók joined a group of non-Jewish intellectuals who protested. Dénes Koromzay, violist in the world-renowned Hungarian String Quartet, described Bartók as 'one of the most direct and outspoken men in the world,' and commented that Bartók 'made such strong anti-Nazi statements that he would have been the first to be picked up by the Gestapo when they came, or even by the Hungarian Nazis when they eventually came into power.' In his will Bartók stated that he would not allow a street in Hungary to be named for him or a plaque to commemorate him as long as there was a street or square named after Hitler or Mussolini.

TEXT

*New Hungarian Folk Song*

*Forest, forest, canopy so high.*

*Ah! a long time ago the leaves fell.*

*An orphan bird is looking for love there.*

*Among the wheat stems landed a singing skylark,*

*Because up there he was crying his eyes out;*

*In the shadow of the flowers of the wheat, the ears of wheat,*

*Thinking back on his first love long ago.*

## 14.

**D. Bruce/F. G. Lorca**

***Blood Wedding***

***Nana del Caballo Grande/Lullaby of the Big Horse for Ensemble (October 2017)***

**(1970-)**

***March 1933—Play premiered.***

### **Why?**

The text of this new work by David Bruce is taken from Lorca's great play *Blood Wedding*, which premiered in 1933. By adding this contemporary piece, I hope to shine a spotlight on the great literary and theater works of the time and on one its greatest dramaturgs. Lorca's plays and writing reflect deep human conflicts of desire and dogmas, and in the particular case of *Blood Wedding*, the disastrous results of following one's unbridled passion. Being gay himself, Lorca understood the need to hide one's true self and the constant battle with persecution. Perhaps this is the most prevalent motif one finds in 1933: being unable to simply be who you are, -- without being demonized and persecuted.

### **What?**

*Blood Wedding* was written in 1932. It was first performed in Madrid in March 1933 and later that year in Buenos Aires, Argentina.

In 1931, Lorca was appointed director of a student theater company, Teatro Universitario La Barraca (The Shack). The company toured Spain's rural areas and introduced audiences to radically modern interpretations of classic Spanish theater for free. With a portable stage and little equipment, they sought to bring theater to people who had never seen any. The exposure to the rural lifestyle gave birth to the famous trilogy of which *Blood Wedding* and *Yerma* are the only existing parts.

In 1936 Lorca wrote: "theater is poetry that rises from the book and becomes human enough to talk and shout, weep and despair."

## Synopsis

The protagonists of *Blood Wedding* are ordinary men and women who are confronting their own passionate natures and are rebelling against the constraints of Spanish society. The unnamed bride in *Blood Wedding* runs away from her own wedding reception with her former suitor, Leonardo, who is now married. Death, in the person of a beggar, leads the frustrated bridegroom to the guilty couple. The men kill each other, leaving the bereaved women—Leonardo's wife, the bridegroom's mother, and the bride—to bewail their losses.

We present the lullaby from Act 1, Scene 2, where both mother and grandmother are singing to the infant a quite gruesome lullaby about a horse who would not drink the water in a stream in front of him and whose eyes are eventually pierced. The horse serves as a symbol for the child's father's lack of true desire for his own wife.

## Composer David Bruce:

"I have always been a fan of art which draws you in with a mystery, something intriguing where the listener has to come to their own conclusions about certain aspects of meaning. If you think about it I think you'll find that the most powerful artistic responses you've had to something have been when you 'created' at least part of the response yourself. The 'idea' that you think of as the work of art, is only partially stated in the art-work and the rest has been filled in by your own active participation. Lorca's lullaby from his play *Blood Wedding* certainly falls into that category. Full of unsettling dark images, the sort of lullaby that only a very peculiar individual might think would help a baby sleep. I hope the song leaves you intrigued, but also with your own ideas as to what kind of person is singing and why."

## Important

- Other great literary works from 1933 include Eugene O'Neill's *Ah, Wilderness!*, (his only comedy), William Butler Yeats's *The Winding Stair*, and George Orwell's *Down and Out in Paris and London*.
- The Nazi party banned homosexual groups, and gays were sent to concentration camps. A claim had been made that asserts that the Nazi opposition to homosexuality was 'selective.' In order to persecute other 'types' of people, the Nazi party used homosexual behavior as a convenient excuse, while the faithful Nazis, those who were themselves blatant homosexuals, were tolerated.

## TEXT

Hushabye, my baby, hushabye

Of the big horse

Who didn't want water.

The water was black among the branches.

When it reached the bridge, it stopped and sang.

Who can say, my child, what the water holds with its long tail through its green parlor?

Oh, sleep, my carnation—

For the horse doesn't want to drink.

Sleep, my rose, for the horse is starting to cry.

Sleep, carnation, for the horse doesn't want to drink.

Sleep, my rose, for the horse is starting to cry.

# 15. J. Kander/F. Ebb arr. Jonathan Keren

## Cabaret

### "Cabaret" for Soprano and Ensemble (1927–)

#### Why?

This famous musical from 1966 is based on the play *I Am a Camera*, which in turn is based on a Christopher Isherwood book titled *Goodbye to Berlin*, chronicling the author's sojourn in Berlin from 1930 to 1933.

#### What?

In the 1920s, Berlin was a capital of hedonism. The nightclubs and cabarets were the home for all artists, misfits, and society's outcasts. It was therefore a genius choice by creators Kander and Ebb's part to place the cabaret itself at the center of their musical and to have it serve as a mirror to the political reality and the outside world. With each song the content of the cabaret satire becomes ever darker and more political.

The star of the cabaret is Sally Bowles, who was an actual cabaret singer of that time. She has just undergone an abortion, has said goodbye to her lover Isherwood (Cliff in the musical), is penniless, and nevertheless goes on stage for the final number of the musical in which she sings a song that calls the audience to embrace happiness in spite of it all. The irony of the song is a theatrical masterpiece of one's laughing in the face of impending doom.

#### From *Goodbye to Berlin*

"The newspapers are becoming more and more like copies of a school magazine. There is nothing in them but new rules, new punishments, and lists of people who have been "kept in." This morning, Goering has invented three fresh varieties of high treason.

"Every evening, I sit in the big half-empty artists' Cafe by the Memorial Church, where the Jews and left-wing intellectuals bend their heads together over the marble tables, speaking in low, scared voices. Many of them know that they will certainly be arrested—if not today, then tomorrow or next week. So they're polite and Mild with each other, and raise their hats and inquire after the colleagues' families. Notorious literary tiffs of several years' standing are forgotten.

"Almost every evening, the S.A. men come into the cafe. Sometimes they are only collecting money; everybody is compelled to give something. Sometimes they have come to make an arrest. One evening a Jewish writer, who was present, ran into the telephone box to ring up the police. The Nazis drag him out, and he was taken away. Nobody moved a finger. You could have heard a pin drop, till they were gone.

"[About his landlady] It's no use trying to explain to her, or talking politics. Already she's adapting herself, as she will adapt herself to every new regime. This morning I even heard her talking reverently about "Der Fuhrer" to the Porter's wife. If anybody were to remind her that, at the elections last November, she voted communist, she would probably deny it hotly, and in perfect good faith.



She's merely acclimatizing herself, in accordance with the natural law, like an animal which changes its coat for the winter. Thousands of people like Fraulein Schroeder are acclimatizing themselves. After all, whatever government is in power, they are doomed to live in this town."

TEXT

*What good is sitting alone in your room?*

*Come hear the music play.*

*Life is a Cabaret, old chum*

*Come to the Cabaret.*

*Put down the knitting*

*The book and the broom.*

*It's time for a holiday.*

*Life is a Cabaret, old chum*

*Come to the Cabaret.*

*Come taste the wine*

*Come hear the band.*

*Come blow a horn*

*Start celebrating*

*Right this way*

*Your table's waiting.*

*What good's permitting*

*Some prophet of doom*

*To wipe every smile away.*

*Life is a Cabaret, old chum*

*Come to the Cabaret!*

*I used to have a girlfriend*

*known as Elsie*

*With whom I shared*

*four sordid rooms in Chelsea*

*She wasn't what you'd call*

*a blushing flower...*

*As a matter of fact*

*she rented by the hour.*

*The day she died the neighbors*

*came to snicker:*

*"Well, that's what comes*

*from too much pills and liquor."*

*But when I saw her laid out like a Queen*

*She was the happiest... corpse...*

*I'd ever seen.*

*I think of Elsie to this very day.*

*I remember how she'd turn to me and*

*say:*

*"What good is sitting all alone in you*

*room?*

*Come hear the music play.*

*Life is a Cabaret, old chum*

*Come to the Cabaret."*

*And as for me*

*I made my mind up back in Chelsea*

*When I go, I'm going like Elsie.*

*Start by admitting*

*From cradle to tomb*

*It isn't that long a stay.*

*Life is a Cabaret, old chum*

*Only a Cabaret, old chum*

*And I love a Cabaret.*

*Note: The materials and quotes presented above are taken from numerous on-line resources such as Wikipedia, the Holocaust museum website, etc. Special thanks to Louise Smith, Suzanne Baraham, and Tess Lewis for their help with the editing and to Sofia Nowik for her entry on the Barber sonata.*

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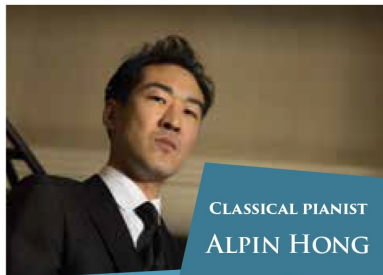
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Roxie Fabry  
Jones Ford  
Sarah Goulard & Hiram Moody  
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Eleanor Nolan  
CJ & Frank Rainaldi  
Wickenburg Community Hospital Employee Team



## LEGACY SOCIETY

Remember the Webb Center in your will, trust or other planned gift and your bequest will have meaning and impact for years to come. We honor today those who have made a lasting commitment by including charitable gifts to the Webb Center in their estate plans.

### Legacy Society Gifts

Robert C. Beacham Jr. & Donella R. Martin, Alex & Jane Boyd,  
John & Dita Daub, Gail Ditto, Dr. Handler & Diana Handler,  
George & Mary Jo Hellick, Jon & Linda Hopkins, Marjorie Johnson,  
Charles T. Klein, Katherine Manning, Doris Needham,  
Shirley B. Shinn, Dave & Lynn Tagge, Eloise Walter,  
Brian & Wanda Warnock, Diane Wilhelm

## ENCORE SOCIETY MEMBERS

Join the Encore Society and become a champion  
of live performing arts.

Members of the Encore Society help to ensure the  
continuation of the Center's valuable work in the community.

Thank you for your gift.

### **Producer's Circle (\$1,000)**

Anonymous  
Jody & Andy Anderson  
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John & Lynne Boyer  
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Crissman Construction  
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Pierce Shaw  
Patsy & John Stephens  
Joyce Stirling  
Richard & Debra Taylor  
Dolly Turner  
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## **Director's Level (\$500)**

Anonymous  
Kathryn Bachman & Thomas Mocarsky  
Joseph & Karen Battaglia  
Donella Martin & Bob Beacham  
Judi & Ken Besse  
Raymond & Paula Brill  
Sondra Campbell  
Nancy & Bill Campbell  
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Vicki & Bruce Rosenthal  
Gerald & Carol Schmidtke  
Carol Sesser  
Everett & Patty Sickles  
Gerri & Dake Warren  
Bev & George Wickholm

## **Artist's Level (\$250)**

Anonymous  
Lynn Anderson  
Kate Bowen  
Marci & Bob Bowen  
Donna Bybee  
Sylvia Cannon  
Charlene & Gerald Cash  
Pete & Dianne Emond  
Steven & Barbara Eszenyi  
Shelby Fuller  
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Dr. Wendell & June Schmidtke  
Tom & Barbara Sease  
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David & Klaartje Stegmaier  
Sax & Margaret Stone  
Jeanne & Gary Turner  
Claire West  
Wickenburg Trailer Sales  
Debi & Bruce Williams

**Support the Webb Center by becoming a member of the  
Encore Society today!**

Ticket sales cover less than 40% of the cost of Webb Center performances and educational outreach programs.

Please consider becoming a part of the Webb Center community by making a tax-deductible donation online at [dewpac.org](http://dewpac.org) or by contacting our Box Office at 928-684-6624.

## Casting Level (\$100)

Anonymous (6)	Pat & Gary Hall
Susan & Alan Abare	Dennis Hansen
George & Harriette Baskette	Tom & Judy Harper
Arlis & Vaughn Betz	Chuck & Jan Harrington
Pam & Owen Black	Dr. Douglas D. & Sandra Harris
Barbara Blunk & Bernard Gorman	Bob & Mary Hartley
Peter & Barbara Boespflug	Dennis & Juliann Hastie
Jim & Carolyn Booy	Garry R. & Marjorie Hawkins
Gordon Bowen	Rev. Gary Charles Hess
Jimmy & Angela Bowie	In Honor of Emily Hobrock
Louise & Gerald Brawley	Edwin & Sheril Hoel
Julie & Art Brooks	Barbara Hollands
Thomas & Judith Brown	Ken & Naomi Holmgren
David & Sue Bublitz	Joann & Mike Holpuch
Sara & Tim Campbell	Gordy & Pat Hunnicutt
Dr. Howard & Karin Carlson	Lee & Ralph Husemann
Sally & John Carr	Bud Imming
Neill & Pat Carter	Michelle Jacobson
Sally & John Chesterman	Alex Janzen & Myrna Kraft
Linda Clark	Dale & Lucretia Johnson
Glen & Doris Colville	Marlene Johnson
Deb & Jimmy Costanzo	Howard & Kathy Jones
Jerry & Laura Couture	Colleen & Kendall Justice
Brian & Judith Couvillion	Ellen A. Kays
Barbara Crecelius	Donna & Willie Kemper
Barbara Current	Shirley & Brad Kenyon
Donna & Howard Dean	Ernest & Marsha Kletz
Lynn Dentel	Patty Knowlton
Nancy & Denny Dey	Charlene Kozlowski
Judith & Kurt Dey	Ann & Chuck Kronenwetter
Bob & Louise Dinneweth	Trish & Dick Knostman
Paul & Sandy Dolter	Bohdan & Patricia Kusen
Mike & Pat Donlan	Larry & Linda Lake
Betty & Ken Down	Max Laudeman
Janelle Downing	Leslie & Ron Leaf
Carolyn & Douglas Drake	Tim & Julie Leong
Joan & Dick Dudden	Bob & Suzanne Lervick
Janet Eversman	John Link
Jay & Janet Fedder	John & Joyce Macheca
Royce & Daryl Ferree	Anita & Jerome Malone
Ronald Fish	Lorinda McArthur
Judith Flaskerud	Linda & Gary McDaniel
Molly S. Ford	Carolyn B. McDonald
Paula & Arthur Forster	Eileen M. McGuire
Gayle & John Fowler	Jill & Robert McLean
John Fox & Linda Moore	Larry & Nila McRae
Virgil Frankfather & Christine Richards	Pamela & John Meyerhoffer
Linda & Bruce Galland	Connie Mondry
Terry & Sandra Goolsby	Phil & Sue Montgomery
John & Sharon Griner	Tom & Babs Moody
Joyce & Richard Grover	Patrick & Jeanne Morris
Ellen Gunderson	Raslind Mosher

## **Casting Level (continued)**

Evelyn Moulton  
Laura & Eddie Nasser  
Hank & Margot Nelson  
Jackie Oliver  
Raylin & Cheryl Olson  
Rita & Dennis Orr  
Don Pardubsky  
Margaret Peterson  
Bonnie & Dennis Pladson  
Larry Plate  
Kathleen Power  
Arthur & Carroll Pulis  
Gordon & Susan Putz  
Susan Rice  
Bill & Marilu Rix  
Jane & Mark Roberts  
Johanna & Rocky Rocanova  
Bryce & Judi Rollins  
Shauna Rosenbaum & Robert Sullivan  
Jason & Becky Rovey  
Helen Rozar  
Patricia Ryland  
Henry & Margaret Savelkoul  
Ruth & Bill Schlecht  
Dick & Gloria Schroeder  
Jeffrey Scott  
Jan & Jay Sennott  
Beth & Ed Sims

Mike Spartz  
Nancy & Leland Stanley  
Ann & Roy Stephens  
Tobi Sterett  
John Stettler  
Linda & Joe Stevens  
William Stewart  
Charles Straus  
Dick & Judy Stuckey  
Larry & Irma Sunderman  
Sid Sutton & Mary O'Dell  
Greg Swinney  
William & Patricia Taggart  
Vera Tharp  
Gil Thoele  
Catherine & Jack Thompson  
Vicky & Tim Thompson  
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Carolyn & Charles Wiles  
Bob & Joni Williamson  
Lee & Gene Wilson  
John & Linda Wise  
Gail Wyant  
Suzanne & Jerry Zimmerman

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## **Webb Center Staff**

Cathy Weiss  
*Executive Director*

Stephanie Fornoff  
*Director of Box Office Operations*

Steve & Mary Filbert  
*House Managers*

Tim Huff  
*Technical Director*

Shelby Fuller  
*Director of Events & Fundraising*

Ann Fredrickson  
Spenser Lowe  
Caleb Voehl  
*Stagehands*

Devin Froelicher  
*Sound Engineer*

Abe Markin  
*Artist & Production Services*

Trent Babbitt  
Zeke Hand  
Emily Hobrock  
*Student Interns*

Michael Finley  
*Flyman/Stagehand*

Laura Stahlhut  
*Patron & Volunteer Services*

Cathy Higgins-Peterson  
Laurel Tippe  
*Hospitality*

## **2017-2018 Season Sponsors**

Vital financial support provided by season sponsors ensures the continuation of a wide variety of quality performances and free education opportunities for youth and adult patrons. The Webb Center gratefully acknowledges the generosity of these season sponsors:

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