

**VIKTOR ULLMANN FOUNDATION
REMEMBRANCE CONCERTS**
given by the Pavel Haas Ensemble

New North London Synagogue
Monday 2 December & Tuesday 3 December 2002

PAVEL HAAS

Brno, 21 June 1899 – Auschwitz, 17 October 1944

Al Sefod

Do not lament, do not cry
at a time like this
do not lower your head
but work, work!

Ploughman, plough
sower, sow
twofold toil.

Twofold create
plant and hoe
remove stones and fence in
level and pave
the path to liberty
to daylight.
In the path of affliction
goes deliverance.

And the blood screams
for the people's soul:
awake and labour
redeem and be redeemed.



Text by David Shimoni (transl. Prof. Eliyahu Schleifer), set for male chorus by Pavel Haas to mark the first anniversary of the Theresienstadt ghetto, 24 November 1942. The work is thematically related to the Suite for Oboe and Piano and the score is headed by a cryptogram in Hebrew: 'In memory of the first and the last anniversary of the Terezin exile'.

(Photo of Pavel Haas, 1930, reproduced with kind permission of Olga Haasová)

... eternal memory ...

Monday 2 December 2002 at 8.15pm

Yuval Shaked: *Love Lamentation UK premiere*

Pavel Haas: *Suite for Oboe and Piano, Op. 17 London premiere*

Pavel Haas: *String Quartet No. 1, Op. 3 UK premiere*

Interval

Antonín Dvořák & Leoš Janáček: *Songs (to be announced)*

Gideon Klein: *String Trio (Theresienstadt 1944)*

Leo Janáček: *String Quartet No. 1, 'Kreutzer Sonata'*

Tuesday 3 December 2002 at 8.15pm

Pavel Haas: *Suite for Piano, Op. 13*

Viktor Ullmann: *Piano Sonata No. 7*

Interval

Antonín Dvořák: *Piano Quintet in A major, Op. 81*

Pavel Haas Ensemble *Jacqueline Cole piano; Christopher Redgate oboe;*

Blanca Bartos mezzo-soprano; Jennifer Thorn violin; Philippa Mo violin;

Rachel Bolt viola; Jane Hyland cello; Jonathan Rutherford piano

The **Pavel Haas Foundation UK** was established by the British concert pianist **Jacqueline Cole** in 2002. The purpose of the Foundation is to honour, celebrate and remember the Czech composer and pupil of **Leoš Janáček**; the focus is on the performance of his music.

One of the greatest losses suffered by Czech music during World War II was the death of the remarkable composer **Pavel Haas** (1899–1944). With the exception of his short stay in Saarbrücken and the last three years spent in Theresienstadt (Terezín) concentration camp, all his life is linked with Brno and its Janáček musical tradition. Haas received his musical training first from Janáček's disciples **Jan Kunc** and **Vilém Petrželka** and completed it at the school for master composers directly under **Leoš Janáček** (1920–22). His admiration for the outstanding musical personality of Janáček did not prevent him from making use of the various influences in contemporary modern music which his keen intellect never failed to transform into an original whole. His chamber compositions from the period of occupation and imprisonment show the depths of his intensity with which he managed to express the feeling of despair, hope, fighting spirit and indomitable hatred for those who were trampling law and human dignity. The deeply felt personal and national tragedy was at that time the source for Haas's most important compositions.

These Remembrance Concerts are a memorial to the day of **Pavel Haas's** deportation to the Theresienstadt concentration camp in one of the first transports, on 2 December 1941. He was accommodated on the first floor of the Sudeten Barracks, in room No. 64, where 70 prisoners lived. First he had to work 100 days ("Hundertschaft") in hard labour, and then the Jewish self government enabled him to pass to some easier work in a convalescent home. The ghetto was being crowded by new transports from the Czech districts, later from Germany and from other occupied countries too. The number of people in detention reached almost 60,000 in the autumn of 1942. Accommodation, eating and sanitation were so poor that 150–200 people died daily. The Germans solved the catastrophic situation by regular transports of thousands of prisoners to the gas chambers in Auschwitz. **Pavel Haas** entered the active concert life in Theresienstadt as a composer. Beside **Viktor Ullmann** – the Prager German – he was the most mature among the composers kept in Theresienstadt (**Hans Krása**, **Karel Reiner**, **Franz Eugen Klein**, **Gideon Klein**, **Carl Taube**, **Sigmund Schul**, etc). Many of his compositions written in Theresienstadt disappeared with him in Auschwitz. (Website: www.pavelhaasfoundation.org)

'Live in the moment, live in eternity' – Viktor Ullmann, 'Goethe and Ghetto'

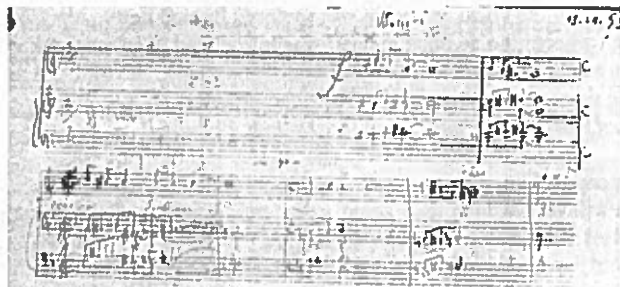
The Viktor Ullmann Foundation UK was founded by the British concert pianist Jacqueline Cole in 2002. The purpose of the Foundation is to honour, celebrate and remember the life, courage and genius of the Prager German composer and pupil of Arnold Schoenberg, and his fellow artists and musicians in the Theresienstadt (Terezín) ghetto. This will be achieved through concerts, festivals, cabaret, lectures, Holocaust education and film.

Viktor Ullmann was deported from his home in Prague to Theresienstadt on 8 September 1942. As an Austrian of Jewish descent, he had left Stuttgart in 1933, when forced to flee the Nazis, and chosen to live in the Czech capital, where cultural life flourished between the two World Wars. During that time, Ullmann – in part, probably as a result of his intensive study of anthroposophy – forged a new and highly distinctive style of composition, in which the traditional and the modern, tonality and atonality, were fused. In Theresienstadt Ullmann made a prominent contribution – as organiser, conductor, pianist and music critic – to the development of an active cultural life within the framework of the so-called permitted 'leisure activities' of the show camp, conceived by the Gestapo to deceive the outside world. He also managed to continue with his own work as a composer, seemingly unaffected by the extreme physical and psychological conditions to which he was subjected. His writings of this period – notably the essay 'Goethe and Ghetto' – reveal that it was his faith and his indomitable belief in the imperishability of the human spirit that sustained his inner life, giving meaning and profound expression to his artistry.

When Ullmann was sent to Auschwitz on one of the final transports from Theresienstadt on 16 October 1944, friends persuaded him at the last moment to leave his compositions behind. Two days later, on 18 October 1944, Viktor Ullmann met his death in the gas chamber. (Website: www.viktorullmannfoundation.org.uk)

'For me Theresienstadt has been, and remains, an education in form. Previously, when one did not feel the weight and pressure of material life, because modern conveniences – those wonders of civilization – had dispelled them, it was easy to create beautiful forms. Here where matter has to be overcome through form even in daily life, where everything of an artistic nature is the very antithesis of one's environment – here, true mastery lies in seeing, with Schiller, that the secret of the art-work lies in the eradication of matter through form: which is presumably, indeed, the mission of man altogether, not only of aesthetic man but also of ethical man.

I have written a fairly large amount of music in Theresienstadt, mainly to satisfy the needs and wishes of conductors, producers, pianists and singers and thus to make provision for the permitted leisure activities within the ghetto. To make a list of this music seems to me as idle as it does to emphasize, for instance, that in Theresienstadt it was impossible to play the piano since there were no instruments. The severe shortage of manuscript paper will surely also be of no interest to future generations. All that I would stress is that Theresienstadt has helped, not hindered, me in my musical work, that we certainly did not sit down by the waters of Babylon and weep, and that our desire for culture was matched by our desire for life, and I am convinced that all those who have striven, in life and in art, to wrest form from resistant matter will bear me out.' – Viktor Ullmann, *26 Kritiken über musikalische Veranstaltungen in Theresienstadt*, ed. with a commentary by Dr Ingo Schultz, Hamburg, 1993, Appendix 2, p.92ff.



Pavel Haas Oboe and Piano suite opus 17. Reproduced with kind permission of Olga Haasová

Monday 2 December 2002 at 8.15pm

Yuval Shaked (born 1955)

Love Lamentation from 'Song of Songs' UK premiere

The Israeli composer Yuval Shaked composed *Song of Songs* in 1983 to a text from Chapter 13 of the Second Book of Samuel. Scored for narrator, actors, two recorder players, oboist and dove sounds, it received its world premiere at the Theater am Marienplatz (TAM), Krefeld, Germany, on 4 November 1983. The oboist on that occasion was Michael Niesemann. *Love Lamentation*, for oboe solo, taken from *Song of Songs*, is a haunting work, reflecting upon the tragedy of the story of Amnon, King David's son, and his incestuous love for his sister Tamar.

Pavel Haas (1899–1944)

Suite for Oboe and Piano, Op. 17 London premiere

This Suite was written between 18 July and 26 October 1939, at the time of the outbreak of the Second World War. The manuscript betrays the composer's bitter response to contemporary events. The first movement was his way of fighting his deep depression caused by the realization that the Nazi occupation of Czechoslovakia was a trap from which there was no escape. The agitated emotions of the passionate beginning are calmed by the sweet and touching passages reminiscent of the atmosphere of the medieval St Wenceslas Chorale. In the second movement the intonation of the St Wenceslas Chorale assumes a fighting spirit which prior to the conclusion is enhanced by the emphatic rhythm of the Hussite song *Ktož jsú boží bojovníci* ('Ye who are the lawful warriors of God, seek succour from Him and let all your hopes remain with Him, that He may lead you to final victory...'). The bellinging ordered by the Nazis to celebrate victory ushers in the tone of defiance at the end of this part. At the beginning of the third movement the author at first presents the melody of the St Wenceslas Chorale in its earliest extant form. During the movement he elaborates its individual parts and finishes with a hymn-like celebration of faith in the ultimate victory of the subjugated nation.

The captivating features of the Suite are the depth of its message and the mastery of artistic expression. Moreover, it is interesting to note that originally it was a vocal, rather than instrumental composition, although the composer planned to recast it as a piece for the oboe. The text, aimed at the invaders, has been lost. Before it could be played as an instrumental composition, it was necessary to make some changes. These were made by Professor František Suchy. The most fundamental alterations were required in the oboe part during the course of the third movement. The rhythmic fragmentation of the vocal recitative was replaced by tied notes. Also, in the last six bars of the composition an oboe melody was introduced to enhance the effect of the conclusion and to shorten the relatively long piano finale. Naturally, in all such cases the starting point was the carefully transcribed original.

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St Wenceslas Chorale

Svaty Václave, vévodo české země, knězě náš, prosza ny Boha, svatého Duchal
Kyri eleison.

Nebeskét' jest dvorstvo krásné, blaze tomu, ktož tam pójde: vživot věčný, oheň
jasný svatého Ducha. Kyri eleison.

Pomoci tvé žádámy, smilij se nad námi; utěš smutné, otžeň vše zlé, svaty Václave!
Kyri eleison.

Maria, Matko žádúcie, tys Královna všemohúcie, prosiz̄ za ny, za křest' any, svého
Syna! Krist eleison.

Ty jsi dědic české země, rač pomieti na své plémě, nedajz zahynúti nám i budúcim,
svaty Václave! Krist eleison!

St Wenceslas, ruler of Czech lands, our prince,
intercede for us with God and the Holy Spirit. Kyrie eleison.

The heavenly courts are beautiful; happy is he who shall go there.

He shall have life eternal, the bright light of the Holy spirit. Kyrie eleison.

We plead for your help; have mercy upon us.

Comfort those that are sad, banish all that is bad, St Wenceslas! Kyrie eleison.

Mary, mother mild, you are Queen all-powerful.

Plead for us Christians with your son. Christe eleison.

You are the heir of Czech lands; remember your own kind.

Let us not perish, nor those that come after us, St Wenceslas. Christe eleison.

Translation by Blanca Bartos

Pavel Haas (1899–1944)

String Quartet No. 1, Op. 3 UK premiere

Lento e grave – *Appassionato e risoluto* – *Cantabile e largamente* – Lento e grave

The String Quartet in C sharp minor is a student work, begun in 1920 while Haas was studying with Jan Kunc at the Brno Conservatory. The following year Haas became a pupil of Leoš Janáček, and the master revised his pupil's work before its first performance on 18 April 1921 (presented by the Kudláček Quartet in Brno). Janáček did not change much, but he deleted a somewhat inorganic conclusion and restored the meditative mood of the composition.

The Quartet, comprising a single movement in loose sonata form, makes considerable and skilful use of imitative work. The slow introduction takes the form of a miniature fugal exposition in which the countersubject presents a more expressive theme (recalling the opening of the later version of the St Wenceslas Chorale). The main theme does not enter until the 24th bar (*Appassionato e risoluto*) in the cello. It is an extended and somewhat unclear theme, but it allows for the use of individual and partial motifs for independent elaboration. The secondary theme (*Cantabile e largamente*) enters in the first violin over an E major chord fermata. Modally coloured by a Lydian fourth, this wide-spanned melody has a special charm and reappears frequently. Conversely, the main theme is seldom played completely, but much is made of its second part, particularly the fourth and fifth bars. Ultimately, Haas manages to imprint in this rhythmically pregnant double bar something in the nature of a new musical thought. In effect, this takes the place of a reprise of the main theme before the repeated introduction of the secondary idea. The dynamic climax of the composition follows after which the work concludes with a return to the conciliatory idea of the beginning.

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Antonín Dvořák (1841–1904)
Leoš Janáček (1854–1928)
Songs (to be announced)

Interval: 20 minutes

Gideon Klein (1919–45)
String Trio (Theresienstadt 1944)
Allegro
Lento (Variations on a Moravian folk song)
Molto vivace

The String Trio, composed in the Theresienstadt concentration camp, is the last work of Gideon Klein. The first movement was completed on 5 September 1944, the second movement – based on a Moravian folk melody – on 21 September, and the third movement on 7 October, nine days before his transportation to Auschwitz. Before leaving Theresienstadt, Klein entrusted his String Trio to his friend Irma Semecka who handed it over to the composer's sister after the war.

Gideon Klein was born on 6 December 1919 in Přerov na Moravě. From an early age he displayed great musical talent. He studied the piano with Professor Růžena Kurzová and graduated with flying colours from the masterclass of Professor Vilém Kurz. Concurrently he was studying musicology at the Philosophical faculty of Charles University in Prague and composition with Alois Hába. In 1939 Klein won a scholarship to study at the Royal Academy of Music in London, but the tragic course of history hampered further growth of this unique talent. The young artist succeeded in completing the Master School in one year but his university studies, as well as his composition classes with Alois Hába, were cut off by the closing down of the Czech universities in 1939.

Of his musical generation, Klein was an outstanding personality with an extraordinary musical genius, and his concert performances were considered unrepeatable artistic experiences. His compositions of that period, many of which were discovered as recently as 1990, showed an intensive search for his own way of expression, including work with microtonality and free tonality. (Like Viktor Ullmann, he too would have been well acquainted with the philosophy of Rudolf Steiner, through his teacher Alois Hába, who had anthroposophical leanings). Performances of his works were held under more and more difficult circumstances, first under a pseudonym, later only in the strict privacy of 'home concerts'.

On 7 December 1941 Gideon Klein was deported to the newly established ghetto in Theresienstadt with his sister Eliška Kleinová where he spent three years. His sister survived. This intelligent, hardworking, talented young man soon became one of the leading personalities of Theresienstadt's cultural life, ceaselessly keeping up the highest standards on the quality of artistic work, under almost impossible conditions. Here he collaborated musically with his fellow inmates Karel Ancerl, Rafael Schachter, Hans Krása, Viktor Ullmann, Pavel Haas, Karel Berman and others. Besides composing and performing (he was a very gifted pianist), Klein gave lectures, educated the children, and in many other ways contributed to the social and intellectual life of the ghetto. In those difficult and confined conditions, he created a number of excellent compositions (Piano Sonata, String Trio, Quartets, choral works) which were found by chance many years later. At the end of 1944, Klein was transported to Auschwitz and then to the Fürstengrube concentration camp in the Silesian coal mines, where he died in unclear circumstances at the end of January 1945 on the very threshold of freedom.

In Klein's compositions, one does not have to look very far to see a great musical talent in a young composer (he was only 25 when he left Theresienstadt), who was constantly looking for his own style. Inspired at first by Moravian folklore, he went on to emulate Leoš Janáček, Vítězslav Novák and Arnold Schoenberg, as well as trying to combine and synthesize all these influences. His strong creative gift enabled him to work and develop in the inhuman conditions of his imprisonment. Klein's compositions are not appreciated merely as the evidence of a talent destroyed by war, they are truly significant works of art, greatly contributing to the treasury of world music.

Leoš Janáček (1854–1928)
String Quartet No. 1, 'Kreutzer Sonata'

Adagio – Con moto

Con moto

Con moto – Vivace – Andante

Con moto – Adagio

Janáček's two string quartets stand at the peak of a strong experimental streak in Czech chamber music. A founding work in this tradition was Smetana's partly autobiographical G minor piano trio of 1855 – a moving elegy to his recently dead daughter. Smetana continued to explore the programmatic possibilities of chamber music in his First String Quartet ('From My Life', 1876), but not before Dvořák had pushed form and tonality to its limits in his E minor quartet (B19, 71869) and Fibich had introduced the polka to the repertoire in his A major Quartet (1874). In the 40 years between Smetana's Second String Quartet (1883) and Janáček's First (1923), a number of mavericks appeared, among them Dvořák's unique 'Dumky' Trio (1891) and Novák's splendidly original Second String Quartet (1906) in two movements, the first of which is a magnificently sustained fugue.

When Janáček turned to the string quartet as a means of vivid expression, he was not just heir to a rich and novel tradition, he also had some slight experience in writing for the medium. As a student in Vienna in 1880, Janáček wrote three movements of a string quartet, although these were later lost. Nor was the 'Kreutzer Sonata' string quartet Janáček's first project to be inspired by Tolstoy's novella of the same name. In 1908–9, a year after having made sketches for an opera based on *Anna Karenina*, he wrote a piano trio which took the briefer *Kreutzer Sonata* as its starting point. All that remains of the trio, which apparently was performed, is a sketch on a single sheet of manuscript paper. This prehistory is significant since Janáček composed the quartet, at the suggestion of the Bohemian Quartet, in hardly more than a week in the autumn of 1923. Undoubtedly, the speed of the composition reflected the composer's passionate involvement with his subject – in his own words, '... a woman, wretched, careworn, beaten, even to death...'. But, as the musicologist Paul Wingfield has argued, the presence of pre-existent material was almost certainly a vital prop to Janáček's creative enthusiasm.

Whatever its background, the quartet is one of the most startling in the repertoire. The very opening grips the listener with almost operatic urgency – perhaps, as Jaroslav Vogel has suggested, it represents the desire which leads the heroine to her fate. Apart from its programmatic role, the theme, in various transformations, is an important element in drawing together the quartet's separate movements. Janáček's beginning sees an alternation between the arresting opening fragment and a brusque melody played by the cello. The juxtaposition of these two themes provides material for two aspiring episodes before a quiet end is plucked from uncertainty and restlessness.

There is a nod towards Smetana's First String Quartet and Janáček's second movement: both composers use the native polka rhythm, although Janáček's way with the style is more obviously ironic. The mood of this movement is elusive, but there are suggestions of both desire and the possibility of fulfilment. The third movement is the emotional heart of the work. The opening theme alludes to the major key second subject of the first movement of Beethoven's 'Kreutzer' Sonata, the music which acts as a catalyst to the passions of the figures in Tolstoy's novella. The Finale completes the programmatic development of the Quartet, with long, expressive solos for the first

violin doing duty for the heroine's monologues. Both these and the tragic dénouement look back to the very opening of the quartet.

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Tuesday 3 December 2002 at 8.15pm

Pavel Haas (1899-1944)

Suite for Piano, Op. 13

Praeludium

Con molto espressione

Danza

Pastorale

Postludium

Haas wrote little for piano solo, but his Suite, Op. 13, completed on 2 November 1935, more than compensates for the lack of other works. He wrote it for the Brno pianist and pedagogue Bernard Kaff, whose first-rate technique he had in mind from the outset. Kaff gave the premiere in Vienna on 10 February 1936, receiving an excellent review, and the work was equally successful when he repeated it in Brno in April. While the entire suite is unified by certain procedures such as polytonality, quartal harmonies, superimposed fifths and a liberal use of dissonant coloration, each of its five movements is characterized by a particular expressive stance and quality of motoric-kinetic motion. At the same time the music is markedly lyrical.

The opening *Praeludium* is a brilliant toccata movement whose brittle, machine-like rhythmic patterns are only somewhat offset by slower and more sustained episodes. Built almost entirely from a three-note cell, the movement, while rooted in the composer's predilection for clangorous bell-like textures, uncannily forecasts similar patterned repetitions and their variants in the early minimalism of Steve Reich, Philip Glass and Terry Riley.

The second movement is a deeply felt lament, now chromatically melancholy, now whisperingly impressionistic (*zeffiroso*), rising to an impassioned climax whose superimposed fourths and tritones outline the stridency of major sevenths while approaching a culminating chord from which a single tone heralds a return to the opening as the entire process is repeated.

Danza is a stylised synthesis of American popular and show music rhythms of the type used by Jaroslav Ježek in his music composed for the Liberated Theatre in Prague during the 1930s. This music, as well as genuine jazz, was also popular in Haas's Brno, and as an experienced composer of film music he no doubt had ample opportunity to refine his own proficiency in it. The movement is a deft example of the way in which popular dance and ragtime idioms found their way into the music of so many European composers of the period, including Stravinsky, Hindemith, Krenek and Ervin Schulhoff. It accelerates through accented repetitions of a semi-cluster to which the softest possible addition of the lowest keyboard E nevertheless secures a final tonal basis.

The opening of the *Pastorale* conjures up a strangely reverse déjà-vu, as if Haas was here writing in a typically Mediterranean style, which he might well have employed had he been able to flee the European Gehennom and continue his creative work in Palestine. In this movement, too, quicker reiterations of this initial melodic phrase are juxtaposed asymmetrically with a dance-like ostinato. The coda recalls Schumann's similar predilection for subdued and dreamy concluding thoughts.

Postludium again combines elements of both toccata and dance to bring the suite to an exciting and convincing conclusion.

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Viktor Ullmann (1898–1944)

Piano Sonata No. 7

Allegro

Alla Marcia, ben misurato

Adagio, ma con moto

Scherzo

Variationen und Fuge über ein hebraisches Volkslied

Ullmann's series of piano sonatas reached a climax with the completion of his Seventh on 22 August 1944. At the top of the title page of the manuscript is a dedication, in French, to his three children: Max, the elder brother, Johann Marcus, the younger, and their sister, Felicia. While the two younger children were sent by Kindertransport to England via Sweden, just before the war, Max was in Theresienstadt with his mother and both perished in the gas chambers of Auschwitz. At the bottom of the title page, in German, is Ullmann's poignant note that he reserves the rights to performances of his work during his lifetime. From the manuscript it would appear that the second movement, indicated as I, was perhaps written first (the successive movements were inscribed II, III and IV respectively). The heading of the second movement is 'Sonata No. 7' and subtitled, in parenthesis, 'Theresienstadter Skizzenbuch', both of them crossed out. While there is nothing tentative, such as might suit material entered in a sketch book, the sonata exceeds even its predecessor, the Fifth, in what seem clear autobiographical allusions. Both from his several published articles on the music of Gustav Mahler and the designation 'In Memoriam Gustav Mahler' in the second movement of his Sonata No. 1 (1936), commemorating the 25th anniversary of his death, as well as the general ambience of the first movement of Sonata No. 5, as earlier remarked, it is not surprising that the first movement of the Seventh is imbued with the spirit of Mahler. The movement is in D major and the opening theme is immediately suggestive of Mahler's *Lieder eines fahrenden Gesellen*. The opening theme also hints at the principal subject in Ullmann's comic opera, based on Heinrich von Kleist's *Der zerbrochene Krug* ('The Broken Jug'). As with the Fifth Sonata, No. 7 is clearly conceived as a symphony, both works having many indications for their orchestration. The range of instrumental coloration is very broad, from full climaxes to the delicacy and intimacy of string quartet, solo violin and winds.

The second movement is a march. While still within the Mahlerian orbit, it expands upon that stylistic characterization with strident fanfares, powerful percussive articulation, and an almost frightening irony in contrast to the Viennese atmosphere of the first movement. A clear autobiographical association is indicated by the repeated quotation of a primary motif from Ullmann's *Der Sturz des Antichrist* (1935), an operatic setting of Albert Steffen's anthroposophical drama of the same title. The motif refers to the Regent in his work, the personification of the Antichrist, of an uncompromising appetite for universal power, not unlike the Kaiser in Ullmann's Theresienstadt operatic allegory of the Third Reich, *Der Kaiser von Atlantis*.

The third movement is solidly centred in Ullmann's closeness to the Second Viennese School. Indeed, it is one of the few instances in which he makes some use of the twelve-tone technique. Formally, this third movement is a palindrome, as was the second movement of his First Sonata, in which the first and third sections, largely

identical, are themselves constructed in their own mirror image. A series of 11 pitches unfolds, develops and retrogrades. The opening phrase of the movement, in rhythm and melodic contour, paraphrases the beginning of the slow movement from his Violin Sonata, Op. 39. It also suggests a reminiscence of the 'Liebestod' theme in Wagner's *Tristan und Isolde*.

For the fourth movement, Ullmann again writes a Scherzo and Trio. In marked contrast to the others, however, this one is more classical in form and significantly lighter in style. Here, too, an autobiographical element may provide a clue as to why this is so. One of Ullmann's chief duties as one of Zemlinsky's conducting assistants at the New German Theatre in Prague from 1923 to 1926, was the preparations of choruses and solo singers for productions to be conducted by Alexander Zemlinsky (although Ullmann was entrusted with conducting many of these himself). In October 1923 Zemlinsky produced *Der Opernball*, a well-known and popular operetta composed in 1898 (the year of Ullmann's birth) by the Austrian composer Richard von Heuberger. In the trio of this scherzo Ullmann quotes a waltz motive from the Terzett of this work. The trio, in particular, radiates a nostalgic sentimentality, and while Ullmann once mentioned that he found no pleasure in these operettas, perhaps he felt a twinge of fondness nonetheless. The quote is in the left hand, near the end of the trio, and is echoed several times, which are admittedly hard to hear without both a fleeting fondness for a faded memory, certainly for Ullmann himself, and the more so in view of the circumstances surrounding the composition of this sonata a matter of a few weeks before his tragic death in an Auschwitz gas chamber.

The autobiographical element in Sonata No. 7 has been evident in evocations of Mahler, anthroposophy, the Second Viennese School and *fin-de-siècle* operetta. The final movement, perhaps surprisingly, is in the form of a set of variations and a fugue on a Hebrew folk song, a fragment of which, repeating several notes, relates directly to motifs in the preceding movements. The song was written in 1932 by Yehuda Sharett. It is a setting of a poem by the Russian-Jewish poet Rachel, in which she imagines herself as namesake to the Biblical matriarch: 'Behold, her blood flows in my blood, her voice sings in mine – Rachel, who tends Laban's flock, Rachel – mother of mothers.' This was widely sung by the pioneers settling the Land of Israel, and Ullmann may well have heard it from members of the Zionist youth movements of Theresienstadt. Sharett's song is typical of his deliberate archaic melodies, of limited range and asymmetrical rhythmic groupings. The first half of the theme, accompanied by a single and somewhat chromatic bass line, is followed by eight variations. The theme is generally clearly preserved and the variations are more a succession of varied textural and harmonic settings, although its melodic phrases are increasingly transposed. With the following fugue, however, the minor mode becomes D major and the tempo increases to *Allegro giocoso energico*. Although the fugue theme is obviously related to Rachel, it momentarily parallels the Slovakian national anthem, *Nad tatrou sa blyska* ('There's lightning over the Tatra'). Ullmann's apparent fear that this might be discovered by the Germans – the anthem was forbidden by the S.S. – is seen in his alteration of a single note in the manuscript (the performance restores the original). Several additional quotations are introduced in the fugue: the 14th-century Czech Hussite hymn, *Ktož jsú boží bojovníci* ('Ye who are the lawful warriors of God'), familiar even to non-Czech listeners from Smetana's use of it in the *Tábor* movement of his *Má vlast*; Johannes Crüger's chorale, *Nun danket alle Gott* ('Now thank we all our God'); and the chromatic tones spelling the name of B-A-C-H.

Rachel

Behold, her blood flows in my blood,
Behold, her voice sings in mine –
Rachel, who tends Laban's flock,
Rachel – mother of mothers.

Therefore, the house is too confining for me
And the city – foreign,
Because her shawl
Was blowing in the desert winds.

Therefore I will keep to my path
With such confidence,
Because my feet treasure
The memories of olden times.
Rachel (1890-1931)

Rachel, the Poet, was born in Russia to a wealthy family. She came to Palestine and lived in Kinneret by the Sea of Galilee. She was not accepted and eventually died poor and neglected in Tel Aviv. She was in love with Shazar, later president of Israel, but could not marry him. There was a gap between her dream and the reality of her life here. In this poem she sees herself as the Biblical Rachel. Yehuda Sharet's melody tries to express something of the narrow-ranged melodies he heard in the 1930s. The song was widely sung by pioneers settling the Land of Israel.

Note by Professor Dr David Bloch. Used by permission of Koch International UK.

Interval: 20 minutes

Antonín Dvořák (1841–1904)

Piano Quintet in A major, Op. 81

Allegro ma non tanto

Dumka: Andante con moto – Vivace

Scherzo (Furiant): Molto vivace

Finale: Allegro

Besides his two piano quartets, Dvořák composed two piano quintets, both in A major: one, Op. 5 in 1872, when he was 31, and the other, Op. 81, between August and October 1887, two years before the Eighth Symphony. The second quintet, performed for the first time in Prague, is one of the most characteristic and successful of all Dvořák's numerous chamber works and well able to stand comparison with the quintets of Schumann, Brahms and Franck, even if it has never quite won their popularity.

A feature of the first movement (and, to a lesser extent, of the second and the third) is the way in which its primary thematic ideas are modified, indeed often transformed, to fit different contexts. The basic form of the first subject, for example, is heard as a cello solo at the outset, a pensive, decidedly sombre theme: it becomes ardent and energetic as soon as the other instruments join in (whereupon its first interval is expanded from a rising fourth to an octave), and only recaptures its lyrical mood some way further on, after an exuberant tutti. Even the second subject, a curving tune on the viola, can be traced back to the transitional passage which precedes it. A broad development section discusses all these elements in turn, and the recapitulation brings

several deft variations in treatment, making up for its curtailment of the opening section with a jubilant coda.

The slow movement, in F sharp minor, is cast in the form of a Dumka, a form which Dvořák made particularly his own, and which is typified by its episodic nature and its abrupt changes of mood. Here the design is that of a rondo, A-B-C-A-B-A: 'A' being a sad theme on the strings, with a counterpoint in octaves on the piano, framed by a wistful phrase on the piano from which is derived the vigorous central 'C' episode (*vivace*). 'B' (*un pochettino più mosso*) is based on a beautiful little tune first played as a duet by the two violins, with a delightful pizzicato accompaniment on the viola and the cello.

Despite Dvořák's title, the third movement is not a true Furiant (which should contrast triple and duple time), but in the style of a quick waltz – and a very Schubertian one at that. Again, its skipping theme undergoes some surprising changes of character. The Finale is an ebullient sonata-rondo in which the gruff opening gesture and its skittish continuation in running quavers play an equally important part. A particularly successful touch is the fugato passage in the development episode.

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The Moravian Quartet, led by Professor Kudláček, which gave the first performance of Pavel Haas's String Quartet No. 1 in April 1921. Caricature by Františka Sittsra

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Friday 24 January 2003, 1.10pm,

St Anne & St Agnes Lutheran Church, Gresham St, London EC2

Jacqueline Cole (piano)

Programme to include Bach-Busoni chorale preludes

Monday 27 January 2003, time and venue tba

Duo Lorica: Jennifer Thom (violin), Jacqueline Cole (piano)

Works by Bach, Bloch, Stravinsky & Arvo Pärt

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