

PROGRAMME

St John's, Smith Square
Tuesday 29th January 2008
Jacqueline Cole - Piano

In loving memory of Paul Aron Sandfort (1930-2007)



The Nazis evacuated the town of *Theresienstadt* in the autumn of 1941 and turned it into a transit camp for Jews. A great many of those incarcerated were children who had lost their parents in the gas chambers. Paul Aron Sandfort was one of the very few children to survive (4th child from the left in the photograph above).

Leoš Janáček 1854-1928

On an Overgrown Path

Po Zarostlém Chodníčku – On an Overgrown Path

Lístek Odvanutý – A Blown Away Leaf

Pojďte S Námi! – Come with us!

Frydecká Panna Maria – The Madonna of Frýdek

Štěbetaly Jak Laštovičky – They Chattered Like Swallows

Nelze Domluvit! – Words Fail!

Dobrou Noc! – Good Night!

Tak Neskonale Úzko – Unutterable Anguish

V Pláči – Weeping

Sýček Neodletel! – The Barn Owl Has Not Flown Away



"Transport to Poland" Fritz Lederer 1878-1949

Pavel Haas (1899-1944)

Suite Opus 13 (Brno 1935)

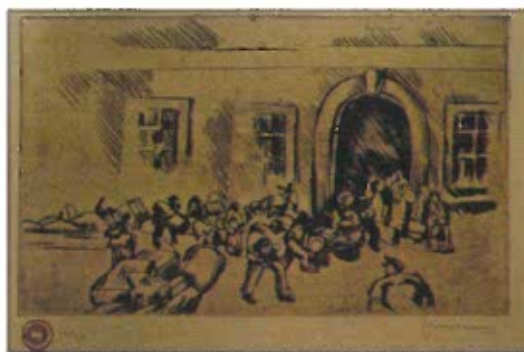
Praeludium * Con Molto Espressione * Danza * Pastorale * Postludium

Suite Opus 13 was written by Haas for his friend the outstanding pianist Bernard Kaff.

The composition had its premiere at the musical evening of the Club of Moravian Composers in Vienna on February 10th 1936 and met with well-deserved success. The writing is intensely poetic and imbued with impressionistic timbres as for example in the two movements titled *Con molta espressione* and *Pastorale*. The work is lent special charm by the polymetric rhythmic components so typical of Haas. *Praeludium* is one such example - the bell-like sonorities intrinsic to the first movement resound with echoes of the St Wenceslas Chorale these contrasted with the staccato cross rhythms have an animating and prismatic effect.

The crowning achievement is the sardonic and jazzy *Danza* whose precipitous driving energy accelerates in the dance rhythm of the Latin American 'rumba' to a dramatic climax. In the final movement of the Suite - *Postludium* - which finishes with a generous sweep of hazy dissonant sonorities underscored with 'stride piano' writing, Haas presents an allusion to a particular popular jazz hit of the decade - Richard Rogers' song *The Lady is a Tramp*.

INTERVAL 20 minutes



“Arrival” Fritz Lederer 1878-1949

VIKTOR ULLMANN 1898-1944

Piano Sonata No 1 Opus 10

Molto agitato * In memoriam Gustav Mahler – Andante (quasi Marcia funebre) * Adagio - Presto

Viktor Ullmann composed seven Piano Sonatas between April 8th 1936 in Prague and August 22nd 1944 in Theresienstadt. The first of these was dedicated to his friend Prof Franz Langer an outstanding pianist and conductor under Alexander Von Zemlinsky at the Neues Deutsches Theater in Prague. There are three movements.

Piano Sonata Nr 2 Opus 19

Allegro energico e agitato * Thema - Moderato * Prestissimo

The second sonata is dedicated to his friend the director of the Goetheanum in Dornach. There are three movements that recall the tense political situation in Czechoslovakia - the sonata was composed in Prague in 1939. The second movement is a theme and variations on a Moravian folk song with the title ‘Co je to za nebe’.

SIEGMUND SCHUL 1916-1944

Fugue (Prague 1941)

The **Fugue** – the third movement of his piano sonata – is the only surviving fragment for solo piano, and was completed on 19th July 1941 in Prague.

Viktor Ullmann wrote:

“In the last years he (Siegmund Schul) liked to discuss all the problems of the new music; questions of form and tonality, their reshaping and breaking up, questions of style, aesthetics, the current view of the world and many details pertaining to some of his works in progress...I was thus getting a rare insight into the artistic development of this personality whose true calling was music...I am not using the commonplace phrase of ‘In Memoriam’ when I maintain that he was fully justified in saying, just before he died : “What a pity I have come to this”... And it was the truth.”

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THE VIKTOR ULLMANN FOUNDATION

The **Viktor Ullmann Foundation UK** was founded and established by the British concert pianist Jacqueline Cole in 2002. The purpose is to honour, remember and celebrate the artistic life, courage, visionary integrity and genius of Viktor Ullmann and his contemporaries whose lives were so tragically and prematurely ended in Auschwitz Birkenau, October 1944. The focus is performance of their works and Holocaust education awareness. The aim of this foundation is not to sanctify these silenced composers, but rather to recognise, and acknowledge their artistry, musicianship and common humanity and to bring them into the awareness and sphere of the international musical community of the 21st century. Theirs is a universal musical language, and "shadowed lesson of the whole world", such music, "as the whole world well understood, would afford the understanding"...Sir Thomas Browne: "Religio Medici," 1643. The partnership organisations of the Fundacja Instytut Viktora Ullmann Cieszyn Poland, and the Viktor Ullmann, Pavel Haas and Szymon Laks Foundations directive, draws all of its inspiration from the artistry and lives of these exceptional 20th century composers.

"These brilliant people had civilisation in mind: they contributed their knowledge and insights, in their majority-though by no means all of them - as Jews. We must not only remember them, which is a cheap and superficial cliché - we must learn from them".

Dr. Yehuda Bauer

Academic Advisor, International Institute for Holocaust Research, Yad Vashem, Israel.