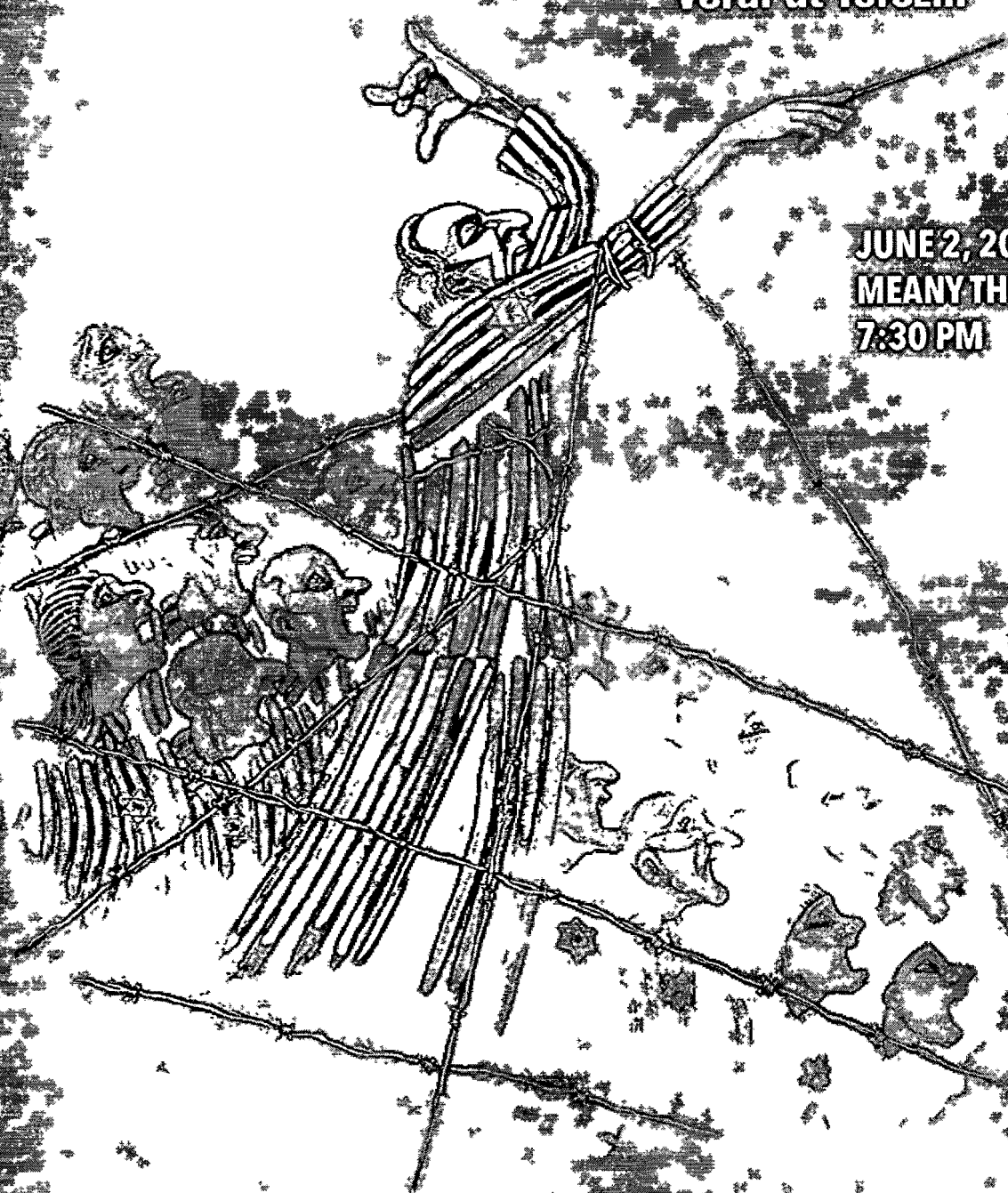


DEFIANT REQUIEM:

Verdi at Terezín

JUNE 2, 2017
MEANY THEATER
7:30 PM



“WE WILL SING TO THE NAZIS WHAT WE CANNOT SAY TO THEM”

ABOUT DEFIANT REQUIEM: VERDI AT TEREZÍN

Defiant Requiem: Verdi at Terezín is a unique concert-drama that commemorates the remarkable story of courageous Jewish prisoners in the Theresienstadt Concentration Camp (Terezín) during World War II, who performed the ambitious Verdi Requiem while enduring the depths of human degradation. Prisoner Rafael Schächter (1905-1945), a graduate of the Prague Conservatory, using a smuggled score and single piano, organized a 150-person Jewish choir that performed Verdi's celebrated Requiem 16 times between 1943 and 1944. Schächter selected this highly dramatic composition by the great Italian composer because of the power of both the music and its Latin text.

This is not an ordinary performance of the Verdi Requiem, but a concert-drama created by Maestro Murry Sidlin as a tribute to the inspired leadership and courage of Rafael Schächter and the Terezín choir. It combines the magnificent music of Giuseppe Verdi's Requiem, with video testimony from survivors of the original chorus, and segments of the Nazi propaganda film made at Terezín in 1944, used to deceive the world about the living conditions of Jews in the camp. The performance also includes actors who speak the words of conductor Rafael Schächter and others.

The text of the Requiem is part of the living liturgy of the Catholic Church. But for Schächter and the Terezín Jews, it was their act of defiance; a temporary solace from their brutal confinement and likely deportation, an assurance of God's presence and a desire to express a collective spiritual belief in their own humanity amidst the unspeakable violations perpetrated against them. The longest section of Verdi's score, the *Dies irae* (Day of Wrath), was seen by Schächter and the choir as a certainty of what awaited their Nazi oppressors: "nothing shall remain unavenged." Singing these words to the Nazis gave the prisoners the courage to persevere and to defy Nazi brutality, however temporarily. Schächter told the members of the choir: "We will sing to the Nazis what we cannot say to them."

Following the deportation of close to 470 Jews from Denmark to Theresienstadt, at the urging of the Danish King, the Nazis agreed to permit a delegation from the International Red Cross to visit Theresienstadt. The Nazis made elaborate and cunning efforts in advance of the visit to deceive the delegation and the world. On June 23, 1944, the International Red Cross and members of the Nazi high command came to Theresienstadt for an "inspection." Rafael Schächter and his choir were ordered, under duress, to entertain the delegation with what became their last, and most bittersweet, performance of the Requiem.

On October 16, 1944, four months after the final performance, Schächter and most of the choir were deported to Auschwitz. The majority were immediately murdered in the gas chambers. Schächter survived Auschwitz, but in the spring of 1945, at age 39 and with a great career ahead of him, he most likely perished on a death march. A month later Czechoslovakia was liberated.

The concert this evening honors the memory of Rafael Schächter, his choir, and the performances of Verdi's Requiem in Terezín. This concert celebrates Schächter's moral courage and the transcendent power of the arts and humanities. Resonating throughout the performance is the universal message that the human spirit can be elevated in the most oppressive conditions, that hope and resilience are indomitable, that mankind can rise above bondage and horror. Schächter and his fellow Jewish prisoners demonstrated that it is possible to respond to the worst of mankind with the best of mankind.

The lessons of Terezín are powerful, dramatic, and inspirational, with a contemporary message of hope for all who are caught up in conflict and who hear this story.

PROGRAM

Defiant Requiem: Verdi at Terezín

Murry Sidlin, creator and guest conductor

Kimberly Giordano, soprano
Sarah Mattox, mezzo-soprano
Eric Neuville, tenor
Clayton Brainerd, bass-baritone

Adrien Gamache as The Lecturer
Tadd Morgan as Rafael Schächter

Herbert Greenberg, guest concertmaster
Rita Sloan, piano

University of Washington Symphony Orchestra
David Alexander Rahbee, director

University of Washington Chamber Singers and University Chorale
Geoffrey Boers and Giselle Wyers, directors

Symphony Tacoma Voices
Geoffrey Boers, director

Members of the Seattle Jewish Chorale
Jacob Finkle, director

Giuseppe Verdi
(1813-1901)

MESSA DA REQUIEM

CD1-#17,811

I. Requiem

II. Dies irae

CD2-#17,812

III. Offertorio

IV. Sanctus

V. Agnus Dei

VI. Lux aeterna

VII. Libera me

Performed without intermission

Presented by the University of Washington School of Music with support from
The Defiant Requiem Foundation's Gretchen M. Brooks University Residency Project.

Adrien Gamache and Tadd Morgan perform courtesy of the Seattle Jewish Theater Company.

TEXT AND TRANSLATION OF THE VERDI REQUIEM

I. Requiem et Kyrie - Solo Quartet and Chorus

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

*Kyrie eleison.
Christe eleison.
Kyrie eleison.*

*Grant them eternal rest, O Lord,
and let everlasting light shine upon them.
A hymn, O God, becometh Thee in Sion,
and a vow shall be paid to Thee in Jerusalem.
Hear my prayer;
before Thee all flesh shall come.
Grant them eternal rest, O Lord,
and let everlasting light shine upon them.*

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

II. Dies irae - Chorus

*Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus.*

*The day of wrath, that day
will dissolve the world in ashes,
as David prophesied with the Sibyl.
How great a terror there will be
when the Judge shall come
who will thresh out everything thoroughly!*

Tuba mirum - Chorus

*Tuba mirum spargens sonum
per sepulcra regionum
coet omnes ante thronum.*

*The trumpet, scattering a wondrous sound
through the tombs of every land,
will gather all before the throne.*

Mors stupebit - Bass

*Mors stupebit et natura,
cum resurget creatura,
iudicanti responsura.*

*Death and nature shall stand amazed
when creation rises again
to answer to the Judge.*

Liber scriptus - Mezzo-soprano and Chorus

*Liber scriptus proferetur
in quo totum continetur,
unde mundus iudicetur.
Iudex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.*

*A written book will be brought forth
which contains everything
for which the world shall be judged.
And so when the Judge takes his seat
whatever is hidden shall be made manifest,
nothing shall remain unavenged.*

*Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.*

*The day of wrath, that day
will dissolve the world in ashes,
as David prophesied with the Sibyl.*

Quid sum miser – Soprano, Mezzo-soprano, and Tenor

*Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?*

*What shall I, a wretch, say then?
Whom shall I ask to plead for me,
when scarcely the righteous are safe?*

Rex tremendae – Quartet and Chorus

*Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.*

*King of dreadful majesty,
who freely saves the redeemed,
save me, O Fount of Pity.*

Recordare – Soprano and Mezzo-soprano

*Recordare, Jesu pie,
quod sum causa tuae viae,
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus;
tantus labor non sit cassus.*

*Recall, merciful Jesus,
that I was the reason for Thy journey:
do not destroy me on that day.
Seeking me, Thou didst sit down weary,
Thou didst redeem me, having endured the Cross:
let not such great pains have been in vain.*

*Juste judex ultionis,
donum fac remissionis
ante diem rationis.*

*Righteous Judge of vengeance,
give me the gift of redemption
before the day of reckoning*

Ingemisco – Tenor

*Ingemisco tanquam reus,
culpa rubet vultus meus,
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.*

*I groan as one guilty,
and my face blushes with guilt.
spare the suppliant, O God.
Thou who didst absolve Mary [Magdalene]
and hear the prayer of the thief,
hast given me hope as well.
My prayers are not worthy,
but Thou, O good one, show mercy,
lest I burn in everlasting fire.
Give me a place among the sheep,
and separate me from the goats,
placing me on Thy right hand.*

Confutatis – Bass and Chorus

*Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.*

*When the damned are confounded
and consigned to scarring flames,
call me to be with the blessed.
I pray, suppliant and kneeling,
a heart as contrite as ashes,
take Thou my ending into Thy care.*

*Dies irae, dies illa,
solvat saeculum in favilla,
teste David cum Sibylla.*

*The day of wrath, that day
will dissolve the world in ashes,
as David prophesied with the Sibyl.*

Lacrimosa – Solo Quartet and Chorus

*Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce Deus,
pie Jesu Domine,
dona eis requiem. Amen.*

*That day is one of weeping
on which shall rise again from the ashes
the guilty man, to be judged.
Therefore spare this one, O God,
merciful Lord Jesus.
Grant them rest. Amen.*

III. Offertorio – Solo Quartet

*Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu.*

*Lord Jesus Christ, King of Glory,
deliver the souls of all the faithful
departed from the pains of hell
and from the bottomless pit.*

*Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum;
sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti,
et semini ejus.*

*Deliver them from the jaws of the lion,
that hell may not swallow them up,
and they may not fall into darkness;
but may the holy standard-bearer Michael
bring them into the holy light,
as Thou didst promise of old to
Abraham and his seed.*

*Hostias et preces tibi,
Domine laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus;
fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae
promisisti,
et semini ejus.*

*We offer unto Thee, O Lord,
sacrifices and prayers of praise.
Do Thou receive them on behalf of those souls whom we
commemorate this day.
Allow them, Lord, to pass from death to life,
as Thou didst promise of old to
Abraham and his seed.*

IV. Sanctus – Chorus I and Chorus II

*Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomine Domini.
Hosanna in excelsis!*

*Holy, holy, holy,
Lord God of Hosts!
Heaven and earth are full of Thy glory.
Hosanna in the highest!
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest!*

V. Agnus Dei – Soprano, Mezzo-soprano, and Chorus

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.
Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.*

*O Lamb of God, that takest away the sins of the world;
grant them rest.
O Lamb of God, that takest away the sins of the world;
grant them eternal rest.*

VI. Lux aeterna – Mezzo-soprano, Tenor, and Bass

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis;
cum sanctis tuis in aeternum,
quia pius es.*

*Let everlasting light shine on them, O Lord,
with Thy saints forever,
for Thou art merciful.
Grant them eternal rest, O Lord,
and let everlasting light shine upon them;
with Thy saints forever,
for Thou art merciful.*

VII. Libera me – Soprano and Chorus

*Libera me, Domine, de morte aeterna
in die illa tremenda;
quando coeli movendi sunt et terra.
Dum veneris judicare saeculum per ignem.*

*Tremens factus sum ego et timeo,
dum discussio venerit atque ventura ira.*

Quando coeli movendi sunt et terra.

*Dies irae, dies illa, calamitatis et miseriae,
dies magna et amara valde.*

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

*Libera me, Domine, de morte aeterna
in die illa tremenda.*

*Deliver me, O Lord, from eternal death
on that awful day
when the heavens and earth shall be moved.
When Thou shall come to judge the world with fire.*

*I am seized with trembling and I fear
the time when the trial shall approach, and the wrath to come.*

When the heavens and the earth shall be shaken.

*The day of wrath, that day, of calamity and misery, a dreadful and
exceedingly bitter day.*

*Grant them eternal rest, O Lord,
and let everlasting light shine upon them.*

*Deliver me, O Lord, from eternal death
on that awful day.*

PROGRAM NOTES

Requiem (1874) by Giuseppe Verdi (1813–1901)

Giuseppe Verdi was born in Le Roncole, near Busseto, in the (French) Duchy of Parma on October 9 or 10, 1813, and died in Milan, Italy, on January 27, 1901. He completed his Requiem in March 1873 (but later replaced the *Liber scriptus* choral fugue with its current version for solo mezzo-soprano). The work was premiered to an invited audience in the Cathedral of San Marco in Milan in 1874, with the composer conducting. The "authorized" American premiere took place at the Academy of Music in New York in November of the same year, through special arrangement with Ricordi.

It is striking, and almost shocking, that the composers of the most expressive requiem compositions – Berlioz, Brahms, and Verdi – were atheists or agnostics. Verdi was renowned for being far from deeply religious. The story of Verdi's Requiem begins with two "great men": noted Italian operatic composer Gioachino Rossini, who died of pneumonia in 1868, and the poet/patriot Alessandro Manzoni. When Manzoni died in 1873, Verdi was too grief-stricken to attend the funeral. Through his publisher, Ricordi, Verdi expressed his wish to dedicate a requiem to the two men. He thought it might be his last work.

Following the premiere of *Don Carlos* for the Paris Opéra in 1867, Verdi had considered himself retired. He was frustrated with being labeled "Wagnerian," the Empress Eugénie had called his work "anti-Catholic," and his lengthy involvement with soprano Teresa Stolz was causing marital strife with his second wife (and former mistress of two decades), Giuseppina Strepponi. During the next year, Verdi lost both his father-in-law and patron Antonio Barezzi, and his own father. After one of his most reliable librettists, Francesco Piave, suffered a debilitating stroke, Verdi decided to settle back as a gentleman farmer on his estate at Sant'Agata.

An Egyptian offer of 150,000 francs (twice his usual Parisian fee, paid "in gold") enticed Verdi out of retirement, and his opera *Aida* marked a new highpoint for Italian grand opera, demanding a richer, more colorful approach to orchestration. From this point, Verdi praised the renewed joys of composition: "I adore art...when I am alone with my notes, my heart pounds and the tears stream from my eyes, and my emotion and my joys are too much to bear." His Requiem combines the grandeur of *Aida's* massive brass fanfares with new creations of simple musical beauty.

PROGRAM NOTES cont.

For five hundred years, the Latin *Missa pro defunctis* (Mass for the dead) has been sung on All Soul's Day (November 2) and at funerals. Verdi researched earlier requiems and concluded that the *Dies irae*, in particular, had never been musically treated in the exact spirit of the Latin text; he called Thomas of Celano's medieval poem "the most singable dramatic text" he had ever studied.

Verdi's Requiem divides the "day of judgment" in four parts, with the opening music recurring for musical effect. The opening has three sections: *Dies irae*, *Tuba mirum* (the last trumpet), and *Mors stupebit* (bass soloist narrating the silence that falls over the world). One line, *cuncta stricte discussurus* ("to unite those who are scattered"), was particularly meaningful to Verdi, as he felt it evoked Rossini (a unifying force in culture) and Manzoni (an advocate for unification of Italy). The latter parts of the *Dies irae* describe the "Book of Life" and present prayers for survival and forgiveness. It overshadows the rest of the Requiem both in intensity and in scope, demonstrating Verdi's ultimate synthesis of high drama and ancient spiritual sources.

Romantic requiems usually required full orchestra and mixed choir. France had started to employ female professional singers in choirs during the Baroque period, but the practice of replacing boys' voices with those of women was a new idea in central Europe, and rarely happened in communities that supported boychoir programs. German choirs gradually incorporated women after Johann Mattheson did so in 1716. Felix Mendelssohn was the first composer to expect choirs of mixed gender; he first gave the female contralto prominence by writing solos for Madame Sainton Dolly in *Elijah* (1847). By 1859, the Crystal Palace Handel Festival featured 2,765 choral singers (accompanied by 460 players) of which 419 were labeled "male altos" and 300 "female contraltos." Women began to be listed as "sopranos" in opera choruses by mid-century, and usually, the voice type "alto" or "contralto" was omitted, as in the operas of Berlioz, Wagner, and even some of Verdi.

Verdi conducted the 1874 premiere of the work in the Cathedral of San Marco in Milan. Special permission from the Archbishop was required for women to participate in the church performance; they were hidden behind a screen, wore full black dresses, and "ample mourning veils."

Just after the private premiere of the Requiem, Verdi conducted the work at La Scala and took the work to Paris for seven sold-out concerts. Ricordi was careful to control the quality of the initial performances: in 1874, only Milan, Paris, and New York heard authorized renditions, conducted by Verdi, [Franco] Faccio, or [Emanuele] Muzio. The next year, the composer took the work to Paris, London, and Vienna, but unauthorized versions had already begun to pop up. Verdi reported in one of his letters, "At Ferrara an assassin of a band director arranged the *Mass for Manzoni* for military band and had it performed in an arena!"

By 1907, even New York City had enacted "Sunday laws" restricting concert performances on Sundays. The Metropolitan Opera provoked (and won) a major legal case over this issue by performing Verdi's Requiem on a Sunday, in a church, with a full orchestra, using a mixed choir that included women. The Requiem did not become a repertory piece until the late 1930s, as Milan only programmed it for commemorations (anniversaries of Manzoni's and Verdi's deaths and births) and benefit concerts (for Italian flood victims and hospitals). In Arturo Toscanini's landmark 1951 performance of Verdi's Requiem, the conductor controversially demanded ten male falsettists to "lighten the sound of the upper voices." He wanted, ironically, "a more *mixed mixed* chorus sound."

Verdi's Requiem is a tribute to the memory of valued friends and not an expression of deep personal faith. Most of the sections of the work do not end in triumph: Verdi called these his "musical question marks" about the nature of eternity and salvation. He hoped that his unique setting of this traditional liturgical text could transcend religious boundaries and be a work for all peoples in all times.

©2014 Dr. Laura Stanfield Prichard

Dr. Laura Stanfield Prichard teaches music and art history at Northeastern University in Boston. She is the principal pre-concert speaker for Boston Baroque, Berkshire Choral International, and the Masterworks Chorale, and is a former Assistant Conductor for the San Francisco Symphony Chorus. She is also regular speaker and writer for the San Francisco and Chicago Symphony Orchestras, and has contributed over a dozen editorial prefaces for musical scores published by Musikproduktion Höfflich in Munich, Germany.

ARTIST BIOS

Murry Sidlin, creator & guest conductor

Murry Sidlin, a conductor with a unique gift for engaging audiences, continues a diverse and distinctive musical career. He is the president and creative director of The Defiant Requiem Foundation, an organization that sponsors live concert performances of *Defiant Requiem: Verdi at Terezín and Hours of Freedom: The Story of the Terezín Composer*; as well as other projects including the documentary film, *Defiant Requiem*; a new docudrama called *Mass Appeal, 1943*, which will be premiered in June 2017; and The Rafael Schächter Institute for Arts and Humanities at Terezín. In addition, he lectures extensively on the arts and humanities as practiced by the prisoners in the Theresienstadt (Terezín) Concentration Camp.

Mr. Sidlin began his career as assistant conductor of the Baltimore Symphony under Sergiu Comissiona and then was appointed resident conductor of the National Symphony Orchestra by Antal Doráti. He has served as music director of the New Haven and Long Beach (California) Symphonies, the Tulsa Philharmonic, and the Connecticut Ballet. For eight years he was resident conductor of the Oregon Symphony and, from 2002 to 2010, he served as Dean of the School of Music at The Catholic University of America in Washington, DC. He has conducted more than 300 concerts with the San Diego Symphony and conducted 18 consecutive New Year's Eve Gala concerts at the John F. Kennedy Center for the Performing Arts in Washington, DC, with the National Symphony Orchestra. For 33 years, Mr. Sidlin was resident artist/teacher and associate director of conducting studies at the Aspen Music Festival where, with conductor David Zinman, he developed the American Academy of Conducting.

In 1987, Murry Sidlin collaborated with the celebrated American composer Aaron Copland to orchestrate a new chamber ensemble version of Copland's full-length opera *The Tender Land*. Later, he created a suite from the opera to serve as a companion work to Copland's chamber version of *Appalachian Spring*.

Mr. Sidlin studied with the legendary pedagogues Leon Barzin and Sergiu Celibidache. He was appointed by Presidents Ford and Carter to serve on the White House Commission of Presidential Scholars. He won national acclaim for the television series *Music Is...*, a ten-part series about music for children that was seen on PBS for five years. In 1997, the National Association of Independent Schools of Music recognized Mr. Sidlin as Educator of the Year. He has been featured on NBC's Today Show, ABC's Good Morning America, CBS Sunday Morning, and CNN International. In May 2011, Mr. Sidlin received the Distinguished Alumnus Award from his *alma mater* the Peabody Conservatory of Johns Hopkins University. The award honors alumni who have typified the Johns Hopkins tradition of excellence and brought credit to the University by their personal accomplishments, professional achievement, and humanitarian service. In September 2011, the Archbishop of Prague presented him with the medal of St. Agnes of Bohemia for his dedication to illuminating the legacy of Terezín. In January 2013, Mr. Sidlin was nominated to the International Board of Governors of the Jerusalem Academy of Music and Dance. Murry Sidlin received the Simon Wiesenthal Center's Medal of Valor on June 11, 2013, for his extraordinary efforts to keep alive the memory of Rafael Schächter.

Herbert Greenberg, guest concertmaster

Herbert Greenberg, a native of Philadelphia, studied with Jascha Brodsky and Ivan Galamian. Further studies at Indiana University with the great pedagogue Josef Gingold led to a Performer's Certificate. Mr. Greenberg has been a member of the Minnesota Orchestra, associate concertmaster of the Pittsburgh Symphony Orchestra and, from 1981 to 2001, served as concertmaster of the Baltimore Symphony Orchestra. He has performed over 50 concerti, from Baroque repertoire to works by present day American composers including John Adams and Christopher Rouse, and has performed as soloist in Carnegie Hall to critical acclaim. Many of his performances have been broadcast on NPR, and he was featured in Strauss' *Ein Heldenleben* during the nationally telecast opening concert at Joseph Meyerhoff Symphony Hall in Baltimore.

With pride, Mr. Greenberg has been associated with and continues to serve as guest concertmaster and solo violinist for The Defiant Requiem Foundation. He performed at the first performance of *Defiant Requiem* in Terezín, the site of the Theresienstadt Concentration Camp, and is devoted to telling the story of life in the Terezín Ghetto. Mr. Greenberg has also performed works of Klein, Krása, Haas, and Ullmann at Terezín, and served as concertmaster for the soundtrack to the award-winning documentary film *Defiant Requiem*.

ARTIST BIOS cont.

Herbert Greenberg has been a member of the violin faculty at the Peabody Conservatory since 1987 and currently serves as Faculty Chair. Many of his former students are faculty members, have chamber music careers, and occupy concertmaster and principal positions in major symphony orchestras throughout the world. He has recorded for Sony, Telarc, Argo, and Delos, and plays on the Jean Becker Stradivarius, dated 1685.

Rita Sloan, piano

Rita Sloan is recognized internationally as a soloist, accompanist, chamber musician, and teacher. In 1999 she joined the faculty of the University of Maryland where she directs the collaborative piano program. Ms. Sloan is also an Artist Faculty Member at the Aspen Music Festival where she founded the collaborative artists program and has been awarded numerous New Horizons Fellowships. She has performed as soloist with both the Aspen Festival Orchestra and the Aspen Festival Chamber Symphony, as well as in recital with many of the Festival's distinguished guest artists including pianists Wu Han and Orli Shaham, violinists Sarah Chang and Nadia Salerno-Sonnenberg, cellist Gary Hoffman, bassist Edgar Meyer, and flutist Emmanuel Pahud.

Ms. Sloan is a frequent participant in New York's Bargemusic and the Chicago Symphony Orchestra's Chamber Music Series, and performs with orchestras, in recital, and as a chamber musician throughout the U.S., Europe, South America, and Japan. As a chamber musician she has performed with members of the Emerson and Guarneri String Quartets. She has been heard on NPR and has also participated in commercial recordings of both vocal and instrumental repertoire. A graduate of The Juilliard School, she studied with Martin Canin and Rosina Lhévinne. Additional studies were with Leon Fleisher, Aube Tzerko, Herbert Stessin, and Vladimir Ashkenazy.

Rita Sloan was born in a Soviet labor camp to Polish parents who survived the Holocaust. Following the war, her family returned to Poland and then escaped to Vienna where they spent several years in a displaced persons camp before immigrating to the United States. Ms. Sloan is honored to participate in tonight's program in memory of her parents who survived and their numerous family members who did not.

Adrien Gamache, actor

Adrien Gamache has been acting in the Seattle area and San Francisco since 1995, and has appeared in a variety of stage productions including *The Dybbuk*, *Lakeboat*, *Hatful of Rain*, *Julius Caesar*, *Morning Star*, *A Christmas Carol*, *Mirele Efros*, *Antony & Cleopatra*, *You Can't Take It With You*, *To Kill a Mockingbird*, *The Secret Garden*, *Inherit the Wind*, and *It's a Wonderful Life*, among many others. His film credits include *The Penitent Man*, *Matt's Chance*, *When He Comes Back*, and *Ultra-Low*. Adrien Gamache is on the board of New Century Theatre Company in Seattle, is Past Board President of Freehold Theatre/Lab Studio in Seattle, and he is the Founder of Private Valuations, Inc., a valuation and investment banking firm in Bellevue, Washington. Mr. Gamache lives in Gig Harbor, Washington, with his wife, Lora Robertson, an artist and poet, and is honored to be a part of this production of *Defiant Requiem*.

Tadd Morgan, actor

Tadd Morgan has performed onstage with numerous local companies including Seattle Jewish Theater, Theater Schmeater, Parley, SecondStory Repertory, Seattle Musical Theater, Annex Theatre, Twelfth Night Productions, Pork Filled Players, and legacy companies like Open Circle Theatre, Balagan, and The Schoolyard. He can be seen later this season in *Butterflies are Free* at Woodinville Repertory Theatre. Mr. Morgan can also be heard on Mario Kart 7 and 8, and in the running steampunk audio serial *Brass*. A Seattle native, he received training at Youth Theatre Northwest on Mercer Island and holds a Bachelor of Arts from Bennington College in Vermont. Tadd Morgan also works as an Admission Counselor at Cornish College of the Arts and, when not acting, enjoys cycling, reading, and writing. He is honored to be a part of this project.

ARTIST BIOS cont.

Kimberly Giordano, soprano

Lauded for her "polished", "sterling" and "honest performance" (Seattle Times) soprano Kimberly Giordano delights audiences with her shimmering blend of elegance and emotion. Her 2016-17 season is one of world premieres and house debuts, including the role of Mrs. Fairfax in Center for Contemporary Opera's world premiere of *Jane Eyre*, conducted by Grammy-winning conductor Sara Jobin; she also returns to Choral Arts Northwest to create the role of Carrie Kipling in John Muehleisen's *But Who Will Return Us Our Children - A Kipling Passion*. A gifted performer of contemporary music, Ms. Giordano sang Pasatieri's poignant *Letter to Warsaw* with Music of Remembrance as well as the role of Kelly in the West Coast premiere of *Black Water*, with music by John Duffy and libretto by Joyce Carol Oates. She holds a Master of Music degree in Voice from the University of Washington and a BFA in Music Theatre from Illinois Wesleyan University.

Sarah Mattox, mezzo-soprano

Sarah Mattox has appeared in principal roles with many companies nationally, including Seattle Opera, Cincinnati Opera, Palm Beach Opera, Chicago Opera Theatre, Lyric Opera Cleveland, Eugene Opera, Tacoma Opera and many others. Favorite roles include the title character in *Carmen*, Hansel and the Witch in *Hansel and Gretel*, Dorabella in *Così fan Tutte*, Suzuki in *Madama Butterfly*, and the title role in *Cendrillon*. She received special acclaim for her debut as Feodor in Seattle Opera's *Boris Godunov*. The Seattle Times said "...it was newcomer Sarah Elouise Mattox, in the 'pants role' of Boris' son Feodor, who raised eyebrows all over the Opera House with her believable, lifelike acting and her well-schooled voice." Also at home on the concert stage, Ms. Mattox has made several appearances at Benaroya Hall with the Seattle Symphony. She has also been a soloist with the Northwest Sinfonietta, Cascade Festival of Music, Seattle Baroque Orchestra, Eugene Concert Choir and many others. Her chamber music group, TangleTown Trio, has been selected to perform multiple times in the Oyster Bay Distinguished Artists Concert Series in New York. April 2010 marked her fourth appearance as a concert soloist at Carnegie Hall.

Eric Neuville, tenor

Hailed for his "seemingly effortless vocal acrobatics" (Capital Times), tenor Eric Neuville is a regular on operatic and concert stages throughout the country. Recent highlights include performances of Testa in Monteverdi's *Il combattimento di Tancredi e Clorinda* (Seattle Opera), Young Thompson in Tom Cipullo's *Glory Denied* (Nashville Opera), Mozart's Requiem (Seattle Symphony - conducted by Itzhak Perlman), the world premiere of John Muehleisen's *Kipling Passion* (Choral Arts NW), Gastone in *La Traviata* (Seattle Opera), and *West Side Story Suite* (Pacific Northwest Ballet). Upcoming performances include Pedrillo in Mozart's *Abduction from the Seraglio* (Madison Opera), Bernstein's *Mass* (Austin Symphony), Monteverdi's *L'Orfeo* (Pacific Musicworks), Il messaggero in Verdi's *Aida* (Seattle Opera), and performances of *The Poet Sings: Emily Dickinson* with soprano Sonja DuToit Tengblad. Dr. Neuville is a graduate of St. Olaf College, The University of Texas at Austin - Butler School of Music, and The University of Washington.

Clayton Brainerd, bass-baritone

Clayton Brainerd, the Portland Oregon born, award-winning baritone has amassed a wonderful list of accolades and successes singing leading roles with the major orchestras and opera companies of the world under the baton of conductors including Seiji Ozawa, Michael Tilson-Thomas, Gerard Schwarz, Charles Dutoit, Jeffery Tate, Jesus Lopez-Cobos, Christophe von Dohnanyi and James Levine. His imposing stage presence and magnificent voice have electrified audiences in Europe, New Zealand, Canada, North and South America, Korea and Japan. Highlights of the past few seasons include performances with the Seattle Symphony including *Missa solemnis*, Mozart Requiem and recordings of Beethoven's 9th and Mahler's 8th symphonies, *Les Troyens* with Levine conducting with the Boston Symphony and at Tanglewood, *Walküre* Wotan (cover) on the MET tour of Japan and Sachs (cover) in *Die Meistersinger von Nürnberg* at the MET. He has sung Wotan around the world including Scotland, New Zealand, Argentina and across America and his versatility encompasses not only the Wagnerian repertoire, but also many roles in the Italian and French operatic repertoire, including Scarpia in *Tosca*, Falstaff, Commendatore in *Don Giovanni*, Villains in *Hoffman*, and Mephistopheles in *The Damnation of Faust*.

PERFORMERS & PERSONNEL

University of Washington Symphony Orchestra

David Alexander Rahbee, Music Director and Conductor

Assistant Conductors

Mario Alejandro Torres
Lorenzo Guggenheim
Abbie Naze

Orchestra Assistant

Jonathan Kuehn

Flute

Miao Liu
Audrey Cullen
Sarraah Flynn

Piccolo

Sarraah Flynn

Oboe

Logan Esterling
Diego Espinoza

Clarinet

Alexander Tu
Mo Yan

Bassoon

David Wall
Lucas Zeiter
Julien Tsang
Boone Hapke

Horn

Bradley Leavens
Kelly Brown
Nathan Lloyd
Levi Sy
Trevor Crosby

Trumpet

Ross Venneberg
Elizabeth Solon
Bart Finnigan

David Sloan
Erik Reed
Conrad Smith
Allison Damon
Stacie Tao

Trombone

Rebecca Musselwhite
Gregory Ketron
Raine Myrvold

Cimbasso

Andy Abel

Timpani/Percussion

Evan Berge
Emerson Wahl

Violin 1

Herbert Greenberg
Erin Kelly
Tyler Kim
Cordelia Ilton
Allion Salvador
David Huentelman
Clara Orndorff
Miri Nishikawa
Paul Hwang
Gloria Huang
Alex Hawker
Emily Levesque
Deric Pang
Colin Todd

Violin 2

Anastasia Nicolov
Valentina Tsygankova
Samara Williams
Hannah Tsai
Madeline Meek
Serena Allendorfer

Alyssa Spickermann
Kate Terrado
Judith Kim
Jonathan Kuehn
Mario Torres
Heather Borrer
Daniel White

Viola

Alessandra Barrett
Alex Strong
Irene Putnam
Emily Hennings
Savannah Rank
Jerry Bi
Heegi Yun
Emily Wilbur
Haley Birdoes
Miles Goodner
Edwin Li

Cello

Isabella Kodama
Blair Ziegenhagel
Tom Zadrozny
Peter Tracy
Michael McNorvell
Lucas Chen
Morgan Thatcher
Laura Keil
Christian Selig

Bass

Darian Woller
Brad Gaylor
Logan Grimm
Mason Fagan
Mitchell Estberg
Attila Kiss
Barnaby Woods
Ramon Salumbides

PERFORMERS & PERSONNEL cont.

University of Washington Chamber Singers

Geoffrey Boers, director

Soprano

Miriam Anderson
Gemma Balinbin
Elisabeth Cherland
Leann Conley-Holcom
Katie Kelley
Suzanna Mizell
Elizabeth Nice
Arrienne Noland
Christine Oshiki
Sadie Quinsaat
Sarah Riskind
Valentina Tsygankova

Alto

Jocelyn Beausire
Monica Berndt
Alice Carli

Eleanor Kahn
Edie Myers-Power
Abbie Naze
Jennifer Rodgers
Meg Stohlmann
Anyu Tsu
Erica Weisman

Tenor

Joel Bevington
Jacob Caspe
Jeffrey Larkin
Joshua Lutman
Gerrit Scheepers
Joseph To
Kyle Ueland
Nicholas Varela
Luke Wanitthananon

Bass

Tom Almli
Steve Danielson
Leif Layman
Jonah Melchert
Jeremy Morada
Ryan Mullaney
Eric Mullen
Grayson Ohnstad
James Wilcox
Shane Wilson
David Wimmatt

University of Washington Chorale

Dr. Giselle Wyers, director

Soprano

Allison Berhow
Magnolia Pattison
Daina Goldenberg
Stella Hagen
Julia Joo
Anna Mikkeltorg
Erika Meyer
Alison Arnold
Sadie Quinsaat
Sydney Balmelli
Madeline Woolever
Lina Bishop
Kate Kugler
Elizabeth Moore
Gabriela Tedeschi
Ally Witeck

Alto

Maddy Greenfield
Natalie Modlin
Cannon Roe
Emma Switzer

Stephanie Hobart
Sam Fredman
Sarah Cooper
Gargi Sivaram
Jenna Bellavia
Anna Vara
Carmen Hom
Anyu Hsu
Marcy Landes
Emily Sawan
Lillian Karout

Tenor

Andrew Briggs
Zach Buker
Jordan King
Nick Reynolds
Bradyn Rookard
Kyle Ueland
Wilson Charles
Wesley Cox
Tiema Qian
Ryan Wong
Luke Wanitthananon

Bass

Andrew Chiu
Shawn Swanson
Andrew Tang
Joseph To
Curtis Nilsen
Davis Ferrero
Bryan Hanner
Marijn Burger
Fredrik Mansfield
Aidan O'Hara
Evan Shelton
Chris Steckler
Byron Walker
Ian Houghton

PERFORMERS & PERSONNEL *cont.*

Members of the Seattle Jewish Chorale

Jasob Finkle, director

Soprano

Judy Rosenfeld
Shiri Rosenstein

Alto

Mary Pat Graham
Louisa Rose
Rachel Scherr
Naomi Smith

Bass-Baritone

Dallin Brown
Jacob Finkle
Joe Orzech
Jason Zions

Tacoma Symphony Voices

Dr. Geoffrey Boers, director

Soprano

Sibyl Adams
Amy Carter
Kasey Eck
Carolyn Flynn
Sara Forte
Anna Hagen
Amanda Hansel
Lindsay Hovey
Alicia Johnson
Janine Keat
Heather Koch
Jenn Kinney
Denise Lees
Laura Ludwig
Karen Patjens
Jill Westwood

Liz Fortenberry
Sue Green
Jennifer Guadnola
Erika Hagen
Judith Herrington
Kayla Hoots
Linda Kammerer
Coni Liljengren
Diana Lowry
Amanda Mackey
Kerstin Shaffer
Karla Stoermer
Sharon Stritzel
Cara Swenson
Kathryn Tuite
Keighley Wimett

Tim Monaghan
Steve Moon
David Olson
Tom Oswald
Eric Stenerson
Chris Trujillo

Bass-Baritone

Jakob Boers
Bernard Crouse
Scott Donaldson
Kent Edmonds
Jared Grimes
George Guenther
Kevin Hovey
J. Edmund Hughes
Evin Lambert
Pat Michel
Richard Nace
John Petersen
Reinhold Schuetz
Kenneth Schwartz
Peter Seto
David Wimmert
Tim Wrye

Alto

Katie Adams
Rebecca Anderson
Lisa Dawn Boers
LeeAnn Campos
Cheryl Drewes
Katie Elshire

Tenor

Andy Clare
Ash Conger
Dennis Davenport
Ronald Doiron
Ben Keller
Charles Koonce
Kyle Laird
Jim Moller

PERFORMERS & PERSONNEL cont.

The Defiant Requiem Foundation

The Defiant Requiem Foundation is dedicated to preserving the memory of the prisoners in the Theresienstadt Concentration Camp (Terezín) during World War II, who, despite monumental suffering, disease, and the constant presence of death, found hope and inspiration in the arts and humanities. The Foundation is a non-profit 501(c)(3) organization based in Washington, DC.

For more information, please visit www.defiantrequiem.org.

The Defiant Requiem Foundation Board of Directors

Officers

Stuart E. Eizenstat, *Board Chair*

Murry Sidlin, *President and Creative Director*

Morris Antonelli, *Secretary*

J. Christian Kennedy, *Treasurer*

Board Members

Rheda Becker

Randolph M. Bell

J.D. Bindenagel

Nina Glasner

Sharon Griffin

Ellen M. Heller

Shelley Holt

Patti Askwith Kenner

Tomáš Kraus

Marion Ein Lewin

Katja Manor

Jan Munk

Pedro Seidemann

Debra Star

The Defiant Requiem Foundation Administrative Staff

Murry Sidlin, *President and Creative Director*

Louisa Hollman, *Executive Director*

Mark B. Rulison, *Program Director and General Manager*

David Welch, *Finance Director*

Leslie Clesner, *Executive Assistant*

Lusha Caliendo, *Assistant to the General Manager*



For more information visit:
www.music.washington.edu
www.artsuw.org