

The Ziering-Conlon Initiative for
Recovered Voices at the Colburn School





About Recovered Voices

The Ziering-Conlon Initiative for Recovered Voices at the Colburn School is a national and international resource for the performance, promotion, and dissemination of music by composers whose careers and lives were destroyed by the Nazi regime.

For more than twenty-five years, James Conlon, Music Director of LA Opera, has championed the mission of the program by performing works by these composers and by so doing has drawn the attention of music-lovers all over the world to composers who had very nearly been eliminated from historical record. In 2013, with the support of Los Angeles philanthropist Marilyn Ziering, the Colburn School was able to institute The Ziering-Conlon Initiative for Recovered Voices, presenting curricula, symposia, archival materials and resources, and the competition opportunities from within the School.

“Undoing injustice, when and where one can, is a moral mandate for all citizens of a civilized world.” – James Conlon

In the Colburn School’s academic setting, Conlon brings his artistry, energy and knowledge to the next generation of great musicians, specifically Colburn’s Conservatory of Music students. The Ziering-Conlon Initiative for Recovered Voices is organized around a semester-long course each spring, which is attended by Colburn Conservatory students and adult learners, and features scholars from around the world. The Initiative also includes world-class symposia, performances, and national performance competitions, which encourage young musicians to explore neglected works of the first half of the twentieth century. Importantly, the Initiative expands the pioneering work of Maestro Conlon.

Learning

The Ziering-Conlon Initiative for Recovered Voices focuses primarily on the two generations of composers active in Germany, Austria, and Central Europe during the early 20th century (born between 1870 and 1920), whose works were denied the opportunity to be performed, discussed, or properly evaluated within the 20th-century classical music canon. The sixteen-week Recovered Voices academic course explores the history, context, and performance of Recovered Voices music. The course is designed for undergraduate and graduate-level Conservatory students, as well as adult student auditors. The course welcomes guest speakers from around the world, and includes live music performance. Through the live music component, students and adult learners experience the works, and Colburn student musicians also learn to play them.

Performances

The Colburn School produces free or low-cost performances of the recovered voices repertoire by Colburn Conservatory students, faculty, visiting artists, and chamber ensembles. Past performance venues, in addition to the Colburn School, include Broad Stage, Wallis Annenberg Center for the Performing Arts, Walt Disney Concert Hall, Crossroads School for the Arts and Sciences, private homes, and special out-of-state performances.

Symposia

The Colburn School convenes and organizes international Recovered Voices symposia, bringing together leading scholars from around the world, drawn from the world’s authorities in the field.

To protect the privacy of students under-age, the photos used are representative of and not the actual students described.

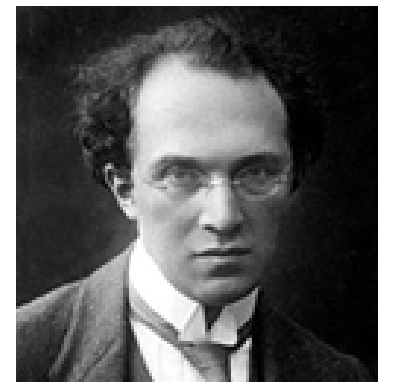
Select Composers

Paul Hermann (March, 27, 1902 – 1944) was born in Budapest, Hungary. The amusing story goes that young Paul only would practice the piano if he received a penny for each etude he played. He later studied at the Franz Liszt Academy of Music where he developed close relationships, both musical and personal, with his teachers of composition Béla Bartók and Zoltán Kodály, and studied cello under Adolf Schiffer. He ran in high artistic circles and started his international cello career at the age of 16, playing as a soloist music venues in Europe. As an adult, he continued to find success performing across Europe, on radio shows and in concert halls. However, as the political climate in Berlin became threatening, he was sent to the Baltic States on the Drancy Convoy 73, and was not heard of again. He was not forgotten, though, as his music is studied and performed today.



Viktor Ullmann (1898–1944) was born on 1 January 1898 in the garrison town of Teschen in Silesia, in what belonged to the Austro–Hungarian Empire and is now a part of the Czech Republic. Educated in Vienna, Ullmann made important contributions to both Czech and German cultural life as a composer, conductor, pianist and music critic. Shaped by his engagement with Schoenberg’s musical philosophy, German aesthetics, as well the anthroposophy of Rudolf Steiner, Ullmann understood the role of art as central to human spiritual and ethical development. Prior to his death in 1944, he wrote that “[artistic] form” must be understood from the perspective of Goethe and Schiller as that which “overcomes matter or substance [and where] the secret of every work of art is the annihilation of matter through form—something that can possibly be seen as the overall mission of the human being, not only the aesthetic but ethical human being as well.” Within the context of his own compositions, Ullmann used form as a powerful commentary on his own self-conscious engagement with the traditions of Western art music as he engaged with them in the works of Schoenberg, Mahler and Berg.

Franz Schreker (March 23, 1878–March 21, 1934) was an Austrian composer, conductor, teacher and administrator. In his lifetime he went from being hailed as the future of German opera to being considered irrelevant as a composer and marginalized as an educator. During a period when German and Austrian aesthetics were focused on the symphony, Schreker brought innovation to German opera, which at the time labored under the shadow of Richard Wagner. Though the composer was only a few years younger than Schoenberg and Zemlinsky, and a few years older than Berg and Webern, Schreker’s music remained primarily tonal, reflecting late Romantic Expressionism, Impressionism, elements of atonality and polytonality and timbral experimentation. His music in general and his operas in particular featured extensive symbolism and naturalism.



Erwin Schulhoff (1894-1942) was a prolific and multi-faceted creative figure whose work embraced a full panoply of styles and influences. Like Kafka and Mahler, a German Jew in a Czech cultural milieu, the composer took full advantage of his “outsider looking in” status to forge a compelling musical personality. One of the earliest and most successful exponents of art music drawing on jazz, Schulhoff refracts multiple approaches of his time, from Dada to Expressionism, and from a distanced self-mockery to the stolid seriousness of Socialist Realism.

Representative Repertoire

This list was produced for the Recovered Voices chamber music competition at Colburn.

Flute

Erwin Schulhoff Sonata for Flute and Piano (1927)

Hans Gál Three Intermezzi for Flute and Piano (1974)

Oboe

Pavel Haas Suite for Oboe and Piano (1939)

Franz Reizenstein Three Concert Pieces for Oboe and Piano, Op. 10 (1937)

Clarinet

Mieczyslaw Weinberg Clarinet Sonata (1945)

Clarinet in ensemble

Bohuslav Martinů Four Madrigals for Oboe, Clarinet and Bassoon (1938)

Erwin Schulhoff Divertissement for Oboe, Clarinet and Bassoon (1927)

Franz Schreker Der Wind for Violin, Clarinet, Horn, Cello und Piano (1909)

Bohuslav Martinů Quartet for Clarinet, Horn, Cello, and Snare Drum (1924)

Bassoon

Mieczyslaw Weinberg Sonata for Bassoon Solo, Op. 133 (1981)

Select three of the four movements sampled here—16, 17, 18, 19

Ensemble works for Oboe, Clarinet, and Bassoon

Bohuslav Martinů Four Madrigals for Oboe, Clarinet and Bassoon (1938)

Erwin Schulhoff Divertissement for Oboe, Clarinet and Bassoon (1927)

Horn in ensemble

Franz Schreker Der Wind for Violin, Clarinet, Horn, Cello und Piano (1909)

Bohuslav Martinů Quartet for Clarinet, Horn, Cello, and Snare Drum (1924)

Four Horns

Eric Zeisl “The Hunt” for four horns (1940)

Trumpet

Bohuslav Martinů Sonatina for Trumpet and Piano, H. 357 (1956)

Four Trumpets

Eric Zeisl “On the Grave of Napoleon” for four B-flat trumpets (1940)

Trombone in ensemble

Karl Amadeus Hartmann Dance Suite for Clarinet, Horn, Bassoon, Trumpet and Trombone (1931)

Harp in ensemble

Eric Zeisl “Arrowhead” Trio for Flute, Viola, and Harp (1956)

Mieczyslaw Weinberg Trio for Flute, Viola, and Harp, Op. 127 (1979)

Snare Drum

Bohuslav Martinů Quartet for Clarinet, Horn, Cello, and Snare Drum (1924)

Violin solo

Erwin Schulhoff Sonata for Violin Solo (1927)

Karl Amadeus Hartmann any of the suites or sonatas for solo violin (all from 1927)

Note: A selection of movements from any single one of these Hartmann works, totaling approx. 14–16 minutes will suffice.

Mieczyslaw Weinberg Sonata No. 2 for Solo Violin, Op. 95 (1967)

Violin and Piano

Hanns Eisler Sonata for Violin and Piano (1937)

Mieczyslaw Weinberg Sonatina for Violin and Piano, Op. 46 (1949)

Bohuslav Martinů Sonata in D Minor for Violin and Piano (1926)

Viola

Mieczyslaw Weinberg Sonata for Viola Solo No. 2, Op. 123 (Complete)

Ernst Krenek Sonata for Viola Solo, Op. 92, No. 3 (1942)

Cello

Bohuslav Martinů Cello Sonata No. 1, Op. 227 (1939)

Eric Zeisl Sonata for Cello and Piano (1951)

Double Bass

Mieczyslaw Weinberg Sonata No. 1 for Double Bass, Op. 108 (1971)

Mvmts I, II, III, IV, VI (In the YouTube videos: Numbers 11, 12, 13, 14, and 16)

Duo for Violin and Cello

Erwin Schulhoff Duo for Violin and Cello (1925)

Trio for Violin, Viola, and Cello

Gideon Klein Trio for Violin, Viola and Cello (1944)

String Quartet

Vítězslava Kaprálová String Quartet, Opus 8 (1936)

Mvmts I and III

Mieczyslaw Weinberg String Quartet No. 8, Op. 66 (1959)

Viktor Ullmann String Quartet Number 3 (1943)

Erwin Schulhoff Five Pieces for String Quartet (1924)

Piano solo

Viktor Ullmann Piano Sonata No. 2 (1939)

Viktor Ullmann Piano Sonata No. 3 (1940)

Viktor Ullmann Variations and Double Fugue on a Theme of Arnold Schoenberg (1925)

Erwin Schulhoff Hot Music-10 Syncopated Etudes (1929)

Erwin Schulhoff Cinq études de Jazz (1926)

Voice (Community School students)

Select a group of songs by Alexander Zemlinsky or Viktor Ullmann with a total performance time of 12–16 minutes.

Competition

Colburn organizes and hosts national competitions of Recovered Voices music. Young artists on the verge of professional music careers compete for cash prizes and special performance opportunities. Colburn held its first national Young Artist Competition during the fall of 2015, with a focus on Art Song and held its second competition within the Colburn Conservatory during winter 2018.

The OREL Foundation

The mission of The OREL Foundation is to encourage interest in and, especially, the performance of works by composers suppressed as a result of Nazi policies from 1933 to 1945. The intention is to allow the greater musical community the opportunity to determine the place of these composers and their works in the history and canon of twentieth-century music. Moving forward, the extraordinary knowledge base of the OREL Foundation, as presented in the Ziering-Conlon Initiative for Recovered Voices, will be adopted into the Colburn School's suite of programs. This collaboration between Maestro James Conlon and Colburn not only creates a robust partnership in the coming years, but also ensures the preservation and ongoing work of the OREL Foundation's vital mission.



Program director, Maestro James Conlon, conducts the Colburn Orchestra



Program founder and lead funder Marilyn Ziering stands with Bob Elias, program director and President and CEO of the OREL Foundation

Programmatic Highlights

In the Colburn School's academic setting, Maestro Conlon brings his artistry, energy, and knowledge to the next generation of great musicians from the Colburn Conservatory as well as dozens of adult learners each year through a semester-long Recovered Voices class. This course is offered each year, for free to the public, as well as to Colburn students.

Bringing Expertise From Around The World

- Maestro Conlon and the program's Director Robert Elias lead the course each year and features scholars and presenters from North America, including:
 - Walter Arlen, composer and former Los Angeles Times music critic
 - Professor Michael Beckerman of NYU, Czech music scholar and co-founder of The OREL Foundation
 - Alex Ross, author and music critic of The New Yorker magazine
 - Christoph Waltz, two-time Academy Award-winning actor
 - Stephanie Barron, Senior Curator of Modern Art, Los Angeles County Museum of Art (LACMA)
 - Symon Wynberg, Artistic Director of the ARC Ensemble of the Royal Academy of Music in Toronto
 - Dr. Lily Hirsch, musicologist
 - Kathrin Korngold Hubbard, granddaughter of Erich Wolfgang Korngold
 - Harvey Sachs, scholar of music in fascist Italy
 - Carla Shapreau of UC Berkeley, authority on musical cultural property looted by the Nazis
 - Bret Werb, Curator of Music and Sound Recording Collections at the United States Holocaust Memorial Museum in Washington, DC
- The Ziering-Conlon Initiative for Recovered Voices has hosted two international symposia, welcoming over two dozen scholars and performing musicians from four countries and attended by hundreds of interested members of the public from around the U.S. These symposia have covered two themes, "Music, Censorship and Meaning in Nazi Germany and the Soviet Union: Echoes and Consequences" and "How Should We Perform the Troubled Past?: A Weekend of Concerts and Conversation," and have brought together musicians and scholars to ask questions about the performance of works composed in fraught circumstances, focusing primarily on "Recovered Voices" compositions.
- Recovered Voices organized a series of lectures in 2018 at Santa Monica's Crossroads School for Arts and Sciences attended by approximately 300 West LA residents. In addition to the lectures, the Crossroads String Orchestra performed "Study for Strings" by Pavel Haas as part of the lecture on Theresienstadt.



Building Audience Through Performances

Colburn Conservatory students and faculty have learned and continue to perform chamber works by a wide range of composers, including:

- Franz Schreker
- Dick Kattenburg
- Erich Wolfgang Korngold
- Pál Hermann
- Mieczyslaw Weinberg
- Szymon Laks
- Erwin Schulhoff
- Gideon Klein
- Hanns Eisler
- Viktor Ullmann
- Alexander Zemlinsky
- Recovered Voices inspired the American premiere of seven different Pál Hermann works (some of them world premieres), including three vocal works, which were performed by Katherine Giaquinto and Tali Tadmor. Ms. Giaquinto and Ms. Tadmor have subsequently performed these songs in other venues as well.
- The first movement of a Pál Hermann cello concerto was recently found by Hermann's daughter, and an orchestration of additional movements by Fabio Conti was subsequently commissioned by the composer's family. Colburn faculty member and former cellist of the Tokyo Quartet, Clive Greensmith, who has been a champion of Recovered Voices works, premiered the work in Lviv, Ukraine and Bellingham, Washington, USA. The Hermann Cello Concerto, three songs and other works were commercially recorded for the Toccata recording label. Once additional works have been recorded, a full-length CD of these works will be released. Bob Elias will be writing the liner notes for that recording. Videographer Hanh Nguyen also video-recorded various events at Colburn in which the music of Pál Hermann was performed. As a result of these encounters with the story and the music of the composer, and inspired by the enthusiasm of Clive Greensmith, Ms. Nguyen is producing a feature-length documentary on the life and music of the composer. View the trailer for the documentary below.
- The Black Oak Ensemble, with the input of the Recovered Voices Initiative, has performed the Pál Hermann String Trio numerous times and included it on the group's new recording on the Cedille label. Bob Elias has written the liner notes for this recording, drawing special attention to the music of Hermann.
- In 2015, a concert, "A Poet in Exile: A Special Tribute Concert of Works," led by James Conlon was dedicated to the music of Walter Arlen at the Wallis Annenberg Center for the Arts.
- Recurring recitals of Art Songs by Recovered Voices composers is produced in collaboration with the Ziering-Conlon Initiative and SongFest, a month-long annual summer art song festival at Colburn.
- Recovered Voices works are included in the vast repertoire performed at Colburn's weekly public Performance Forum and Chamber Music Forum performances, which are attended by all Colburn Conservatory students.
- Original choreography was created for a work by Dutch composer Dick Kattenburg (1919–44) and was performed by a 17-year old Colburn dancer on the annual Evening of Dance program of the Trudl Zipper Dance Institute at Colburn and then again in January 2019 for the Recovered Voices Monday evening class.
- 2016 SongFest Ziering-Conlon Fellow Kristina Bachrach, who won First Prize at the Recovered Voices 2015 Art Song competition, has taken the Recovered Voices mission very much to heart and regularly performs recitals featuring the works of these composers. She and pianist Miori Sugiyama plan to release a CD of this music in 2020.
- Two Recovered Voices vocal recitals are being held in 2020, one of which will take place at Carnegie Hall.