

DEFIANT REQUIEM:

Created and Conducted by Murry Sidlin **Verdi at Terezín**



"WE WILL SING TO THE NAZIS WHAT WE CANNOT SAY TO THEM"

THE DEFIANT REQUIEM: VERDI AT TEREZÍN **A MULTI-MEDIA CONCERT DRAMA**

Saturday, March 16, 2024 - 8:00 p.m.
UNIVERSITY OF REDLANDS MEMORIAL CHAPEL

The
DEFIANT REQUIEM
Foundation

The Defiant Requiem Foundation
Murry Sidlin, Artistic Director and Conductor

R UNIVERSITY OF
Redlands
SCHOOL OF PERFORMING ARTS

University of Redlands Choral Union
Dr. Nicholle Andrews, Conductor
Jamison Stevens, Assistant Chorusmaster

University of Redlands Symphony Orchestra
Co Boi Nguyen, Conductor

IMC
INLAND MASTER CHORALE

Inland Master Chorale
Dr. Joseph Modica, Artistic Director
Zachary Krug, Assistant Conductor

ABOUT THE DEFIANT REQUIEM

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. Today's performance features the full Verdi Requiem with the chorus and soloists accompanied by a single piano, as it was in Terezín. The prisoners' story is told between the movements 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 concerts this weekend honor 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.

TEXT AND TRANSLATIONS 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?

What shall I, a wretch, say then?

Quem patronum rogaturus,
cum vix justus sit securus?

Whom shall I ask to plead for me,
when scarcely the righteous are safe?

Rex tremendae
Solo 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.
Righteous Judge of vengeance,
give me the gift of redemption
before the day of reckoning

Juste judex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco
Tenor

Ingemisco tanquam reus,
culpa rubet vultus meus,
supplici 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.

That day is one of weeping
on which shall rise again from the ashes
the guilty man, to be judged.

Huic ergo parce Deus,
pie Jesu Domine,
dona eis requiem. Amen.

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 II 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.

THE DEFIANT REQUIEM: VERDI AT TEREZÍN A MULTI-MEDIA CONCERT-DRAMA

Created by Murry Sidlin
Program Notes by Elizabeth McCrary, edited by Philip Hoch

Based on *Requiem* by Giuseppe Verdi
and the events at Theresienstadt (Terezín), 1941-1945

The Life of Giuseppe Verdi

Giuseppe Verdi was a highly expressive composer from the Romantic period whose works embody rich expression and captivating depth. Though composing pieces for various genres, his oeuvre is most notable for his operas. His contributions to operatic conventions ultimately helped restore Italy as the center of musical innovation during the late nineteenth century. Throughout his career and tumultuous personal life, Verdi was considered the king of Italian opera and had his works premiered in the country's major cities and beyond, especially in Paris and Saint Petersburg. His works dominated contemporary composers, including Gioachino Puccini, Gaetano Donizetti, and Vincenzo Bellini. Of all the works Verdi composed, his *Missa de Requiem* is arguably one of the greatest choral works ever written, as it serves as a testament to his genius and the enduring power of music to move and inspire all listeners.

About *Requiem*

Verdi's *Requiem* is an awe-inspiring piece of choral music that has captivated audiences for generations. A tribute to the revered Italian poet Alessandro Manzoni, this masterpiece is an emotionally charged expression of grief that profoundly impacts the listener. Verdi's exceptional compositional skill is evident in the sheer grandeur of the work, with its massive orchestration and chorus across seven movements, each of which has its unique sound and emotional impact. The first movement, "Requiem aeternam," begins with a mournful and somber tone, setting the stage for the rest of the work. The second movement, "Dies Irae," is a dramatic and powerful section that signifies the Day of Judgment with its thunderous percussion and soaring choir. The third movement, "Offertorio," offers a melodic respite from the previous movement's intensity, with a solo soprano leading the gentle and contemplative piece. The fourth movement, "Sanctus," is a majestic and triumphant section with a soaring choir and brass accompaniment that evokes a sense of divine transcendence. The fifth movement, "Agnus Dei," is a tender and introspective piece that features a solo mezzo-soprano and chorus. The sixth movement, "Lux aeterna," is an ethereal section characterized by its haunting vocal harmonies and delicate orchestration. Finally, the seventh movement, "Libera me," is a climactic and intense finale that brings the work to a close with a sense of finality and resolution.

Defiance at Terezín

The power of Verdi's *Requiem* extends far beyond its musical prowess. During the Holocaust, the piece took on a new meaning as it became a symbol of resistance and hope for Jewish prisoners in concentration camps, including the Czech community of Terezín.

Around 1780, Emperor Joseph II of the Holy Roman Empire constructed several fortified towns along the Ohre and Elbe Rivers from Prussian incursions. One of these strongholds was Theresienstadt—a fortress named after Joseph II's mother, Empress Maria Theresa, as a means of appeasing her right to rule as part of the Salic law, which contributed to international conflicts between the Electorate of Saxony and Prussian powers. Centuries later, Theresienstadt was transformed into a prison in 1939, shortly after the region became part of the new state of Czechoslovakia as a result of World War I. In November of the same year, life in Czechoslovakia essentially ceased to exist; Jewish children were expelled from schools, and parents were fired from their jobs. Thus the formidable consequences of Nazi control come to fruition. Theresienstadt, renamed in Czech as Terezín, was transformed yet again into a transitory camp where Jews from Czechoslovakia, Germany, Austria, the Netherlands, and Denmark were organized for further transport. Those less fortunate would be sent off to "the east" in the concentration camps of Sobibór, Treblinka, and Auschwitz.

Terezín would see over 150,000 Jews between 1941 and 1945, with 15,000 of them being children. Living conditions were dire, leading over 33,000 people to die in the camp due to disease, starvation, overcrowding,

and despair. Only 17,000 remained in the camp, while the others were sent to “the east,” never to see the light of day again.

Though faced with sheer terror daily, the Jews of Terezín utterly refused to give up their dignity, even amid dirt, harsh work labor, no food or medical care, and the continual fear of facing “the East.” Their unthwarted desires helped keep their Jewish culture alive, even managing to hold Jewish religious services in inconspicuous spaces in the camp. Among the arriving Jews in 1941 was Rafael Schächter, a composer, conductor, and founder of the Prague Chamber Orchestra. With his musical prowess, Schächter taught the vocal parts of Verdi’s ambitious Requiem by rote to over 150 singers, all done by using one score. Sixteen performances of Verdi’s Requiem would come to fruition with the help of Schächter, 2 of them being in the presence of the Schutzstaffel (SS) and the International Committee of the Red Cross. The SS disillusioned the Red Cross into thinking living quarters in Terezín were hospitable, which was a result of the SS’ ‘beautification’ project of deporting 7503 sick, elderly, and disabled Jews to Auschwitz to “get them out of sight.” The Red Cross arrived in June of 1944, seeing nothing amiss in the Jewish prison, especially after being shown the propaganda film *Der Führer schenkt den Juden eine Stadt* (The Führer Gives a City of the Jews). In this despicable film, Terezín portrayed itself as a haven for the Jewish people, promising prosperity for them when, in reality, it was a place of terror. The result was the Red Cross buying the SS’ propaganda, discrediting all reports of genocide.

People came and went through Terezín. By September 1944, eleven transports carried the remaining population of 18,401 people to Auschwitz. Among them was Schächter, who died a year later at the age of 39 with the prisoners being marched away into death. The camp was liberated by the Soviet Army in 1945, and the survivors were repatriated in August of the same year.

The significance behind Verdi’s Requiem can be adequately stated by one of Terezín’s prisoners, Rabbi Leo Baeck: “The effect on our morale was devastating. We felt forgotten and forsaken.” Between the overwhelming anger in “Dies Irae” and the placating “Lux Aeterna,” Defiant Requiem seeks to appease Baeck’s call for help. We remember truths in “which the world will be judged . . . whatever is hidden will be revealed: nothing shall remain unavenged.” The “Offertory” also brings forth words of encouragement:

We offer to you, O Lord, sacrifices and prayers. Receive them on behalf of those souls whom we commemorate today. Grant, O Lord, that they might pass from death into that life which You once promised to Abraham and his descendants.

May it be so. Amen.

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As you hear Murry Sidlin’s concert-drama, Defiant Requiem, revel in the bravery and courage of Schächter who, along with his fellow prisoners, faced the worst of humanity. “We will sing to the Nazis what we cannot say to them.” Defiant Requiem is not a mere musical performance but a powerful testament to the human spirit’s resilience. It is a story of how art can transcend time and place, providing hope and solace even in the darkest of times. By bringing Verdi’s Requiem to life, Defiant Requiem honors the memory of those who suffered in Terezín while reminding us of the enduring power of music and the human will to survive.

ARTIST BIOGRAPHIES

Murry Sidlin, Artistic Director and Conductor



Murry Sidlin, President and Artistic Director of The Defiant Requiem Foundation and creator of the concert-dramas *Defiant Requiem: Verdi at Terezín* and *Hours of Freedom: The Story of the Terezín Composer*, and the play *The Verdi Verdict (Mass Appeal, 1943)*, is a conductor with a unique gift for engaging audiences and an internationally recognized educator who 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. Murry

Sidlin was principal guest conductor of the Gävleborgs Symfoniorkester in Sweden and was artistic director of the Cascade Festival of Music in Bend, Oregon. He has conducted more than 300 concerts with the San Diego Symphony and led 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 8 years, Murry Sidlin 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 where he yet serves as Professor of Conducting and Instrumental Music. For 33 years, he was resident artist/teacher and associate director of conducting studies at the Aspen Music Festival and School.

Murry 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 and won national acclaim for *Music Is...*, a ten-part television series about music for children that was seen on PBS. He has been featured on NBC's *Today Show*, ABC's *Good Morning America*, CBS *Sunday Morning*, and CNN International. Murry Sidlin was on the NASA committee – chaired by the late astronomer Carl Sagan – that was responsible for selecting the contents for “The Golden Record” carried by the Voyager spacecraft. In May of 2011 Murry Sidlin received the Distinguished Alumnus Award from his alma mater the Peabody Conservatory of Johns Hopkins University. He currently serves on the International Board of Governors of the Jerusalem Academy of Music and Dance and, for his dedication to illuminating the legacy of Terezín, he has received the medal of St. Agnes of Bohemia from the Archbishop of Prague and the Simon Wiesenthal Center's Medal of Valor.

Herbert Greenberg, Concertmaster



Herbert Greenberg has appeared throughout the world as a concertmaster, soloist, and chamber musician. A student of Josef Gingold, he was concertmaster of the Aspen Festival Orchestra for 16 seasons and has served as guest concertmaster for the Houston Symphony, St. Louis Symphony, Oregon Symphony, San Diego Symphony Orchestra, National Arts Centre of Canada, Japan Virtuosi, and Bergen Philharmonic Orchestra, among many others. He was a member of the Minnesota Orchestra and associate concertmaster of the Pittsburgh Symphony, and for 20 years he served as concertmaster of the Baltimore Symphony Orchestra.

Mr. Greenberg has collaborated as a soloist with many of the world's leading conductors including, among others, William Steinberg, Alan Gilbert, and David Zinman. He was featured in Strauss' *Ein Heldenleben* during the nationally telecast opening concert at Baltimore's Meyerhoff Symphony Hall and has performed more than 50 works, from Bach to Rouse, as a soloist. He has toured with Denmark's Aalborg Symphony Orchestra, performed in Budapest and the Czech Republic, and led both the New Arts Ensemble of Taipei and the Singapore Symphony as violinist-conductor.

An avid chamber musician, Mr. Greenberg was a founding member of the Previn-Greenberg-Williams Trio and the Baltimore String Quartet, and has collaborated with many notable musicians including William Primrose, Yo-Yo Ma, and Pinchas Zukerman.

Mr. Greenberg has proudly been associated with the Defiant Requiem Foundation since its creation.

Courtney Taylor, Soprano



Courtney Taylor is a highly sought-after soprano who performs regularly as a soloist and preference chorister with Grammy® winning Los Angeles Opera Chorus and Los Angeles Master Chorale. Praised as possessing- “a silvery, legato spin” and “a statuesque stage presence.” Courtney is a California native, who grew up in Santa Cruz where she sang in folk music groups as a child with Pete Seeger and Arlo Guthrie.

In November 2019, Courtney made her Kennedy Center solo debut in *3 Paderewskis* - a new one-act opera. Ms. Taylor holds a Master's Degree in Vocal Performance from Manhattan School of Music, a Bachelor of Music from Chapman University, and a Graduate Certificate in Vocal Performance from USC.

Professionally performed opera roles include Pat Nixon in John Adams' *Nixon in China*, Pamina in Mozart's *The Magic Flute*, Donna Anna in Mozart's *Don Giovanni*, the title role in Puccini's *Suor Angelica*, Adina in Donizetti's *L'elisir d'amore*, Violetta in Verdi's *La Traviata*, Musetta in Puccini's *La Boheme*, and Countess in Mozart's *The Marriage of Figaro* (*Le Nozze di Figaro*). Her performance as Marie

alongside Deborah Voigt in Rufus Wainwright's Prima Donna at the Aspen Music Festival received critical acclaim. Other notable performance companies include Orange County Opera, Pacific Opera Project, and Tuscia Opera Festival in Viterbo, Italy. Courtney has sung on numerous film scores, including Disney's *Wish* (2024), *Migration* (2024), *Mario Bros* (2023), *Venom*, *Star Wars: Episode IX - The Rise of Skywalker* (2019) for Maestro John Williams, *Mulan* (2020), and *The Call of the Wild* (2020).

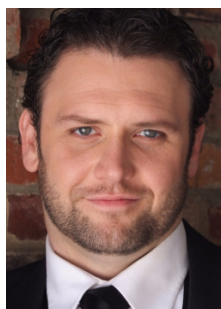
A proud member of SAG-AFTRA and the American Guild of Musical Artists, she resides in Long Beach, California and is a faculty member at CSU Fullerton in the classical voice department.

Olga Perez Flora, Mezzo-Soprano



Cuban-American mezzo-soprano, Olga Perez Flora was the first prize winner of the American Prize: Women in Song & Oratorio 2022 and has performed several recitals with companies across the United States, Cuba, and in Italy. Most recently featured in the opera *Frida* by Rodriguez with Opera Southwest as the fiery Lupe Rivera and as the Mother and the Sea in Jorge Martin's *Before Night Falls*, she has performed with opera companies and symphonies across the country and internationally and is best known for her sultry *Carmen*, which she has performed numerous times, including her debut with Amarillo Opera. Upcoming performance highlights include the title role of *Carmen* in *Carmen* with Opera Southwest, mezzo-soprano soloist in the Verdi Requiem in Rome, Italy with Performance International, and the Brahms Liebeslieder Waltzes with Chatter. Dr. Flora was featured in Michael Ching's *Completing the Picture* (November 2020 release) which was recorded and filmed remotely during the pandemic, for Opera Company Middlebury. Dr. Flora is currently an Assistant Professor of Voice and Head of Voice and the UNM Opera Theatre stage director at the University of New Mexico and the Artistic Director of the Gobbi Villa summer young artist program in Rome, Italy. More information at olgaperezflora.com

James Flora, Tenor



American tenor James Flora, hailed for his "resonant, impeccably-trained voice and fearlessness to his singing", has received acclaim in repertoire ranging from Verdi and Wagner to works by Carlisle Floyd and Daron Hagen where he sang Louis Sullivan from Hagen's *Shining Brow* at Frank Lloyd Wright's 20th century masterpiece: *Fallingwater*. James has sung with the Metropolitan Opera Chorus under Maestro Donald Palumbo in their most recent productions of *Die Meistersinger von Nürnberg* and *Fidelio*. He made his Pittsburgh Opera debut as Fenton in *Falstaff*, and has since returned for seven productions, including *Carmen*, *Turandot*, *Lucia di Lammermoor*, and most recently as 2nd Jew alongside the Salome of Patricia Racette. James has performed leading roles in opera companies across the United States, including Alfredo (*La Traviata*), Tamino (*The Magic Flute*), Pinkerton (*Madama Butterfly*), Rodolfo (*La Bohème*), Don José (*Carmen*), appearing with companies including Washington Concert Opera, Arizona Opera, Glimmerglass Opera, Opera Company Middlebury, Opera Columbus and others. Equally at home on the symphonic stage, he has sung with the Pittsburgh Symphony, Reno Philharmonic, Erie Chamber Orchestra, and Buffalo Philharmonic, and recently debuted with the *La Voz Humana: Lenguajes Múltiples* festival in Cuba with Maestro Leo Brouwer and guitar virtuoso Joaquin Clerch. James' recent performances include a debut as Florestan in *Fidelio* with Opera Company Middlebury and Indianapolis Chamber Orchestra, where has previously been seen as Cavaradossi (*Tosca*) and Mitch (*A Streetcar Named Desire*).

This season, saw James sing Mozart in Rimsky-Korsakov's opera *Mozart and Salieri* and the tenor soloist in Mozart's *Requiem* with the New Mexico Philharmonic. Next, he sang the tenor solos in Brahms's *Liebeslieder Walzer* with Chatter ABQ and the tenor solos in Puccini's *Messa di Gloria* and Bach's *Magnificat* with the New Mexico Symphonic Chorus. This spring, he will sing the tenor solos in Haydn's *Lord Nelson Mass* with New Mexico Symphonic Chorus. Flora comes to University of Redlands to sing the tenor solos in Verdi's *Requiem* for the *Defiant Requiem* project. Finally, he will sing Don José in Opera Southwest's Spanish production of *Carmen* with Opera Southwest.

In 2010, James was a Richard Tucker finalist. James was a Young American Artist with Glimmerglass Opera, a Resident Artist with Pittsburgh Opera, and a Marion Roose Pullin Studio Artist with Arizona Opera where he made his operatic debut as Malcolm in Verdi's *Macbeth*. He holds voice degrees from The Ohio State University (B.M. in Vocal Performance, Summa cum laude) and Florida State University (M.M. in Vocal

Performance).

He is currently on the voice faculty of the University of New Mexico and has served on the faculties of Arizona State University, University of Nevada, Reno, Central Michigan University, Otterbein University, and Point Park University and is a member of NATS and AGMA. James has students performing on and off Broadway and has students in many prestigious young artist programs and graduate schools.

Paul An, Bass



Paul Chwe MinChul An is a Korean-American multi-disciplinary bass singer. He has originated over 30 operatic, theatrical, film and concert roles, in addition to performing over 60 roles in the canon in a career spanning two decades. Paul followed the advice of his teacher W. Stephen Smith at Juilliard, who told him to study and perform everything under the sun while achieving a specialist's facility and depth in each discipline and genre.

In the opera realm, Paul recently performed with Holland Festival, Chicago Opera Theater, Hawaii Opera, Nashville Opera, PROTOTYPE Festival, LA Opera, Pacific Opera Projects, and Opera Santa Barbara.

As an oratorio/concert soloist, he has performed the works of early to contemporary masters with such groups as the London Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, the Choir of Trinity Wall Street, and Ensemble viii in venues ranging from school gyms to Carnegie Hall. Although MinChul does not consider himself fixed to one discipline or genre, he particularly revels in the collaborative process of originating roles. He is lucky to call giants like Meredith Monk, Kamala Sankaram, Ellen Reid, Yuval Sharon, Huang Ruo, James Darrah, Julian Wachner, Beth Morrison, Kristin Marting, and Alex Gedeon his friends and collaborators.

Adjacent to the stage, Paul Chwe MinChul An is working to carve out space for underrepresented artists. As a consultant to performing arts organizations, board member of Overtone Industries, as well as member of the Queens Voice Lab, he is joining other beautiful and powerful voices to decolonize, build, and raise up artist communities.

<https://www.youtube.com/@paulchweminchulan>

Social Media Handle: @paulchweminchulan

Debbie Prutsman, Actress



Debbie is a vocalist/actor/dancer with deep roots in the Redlands community. Her performance experiences have taken her all over California and beyond. Redlands audiences may remember her as Dolly Levi in "Hello Dolly" at the Redlands Bowl, as Ursula in the Bowl's "Little Mermaid" or as a soloist and narrator with the Redlands Symphony. She just completed a successful run as Mrs. Potts in "Beauty and the Beast" in a collaborative production between Candlelight Pavilion and the Inland Pacific Ballet Company, and last month was recognized by the San Diego Critic's Circle for her performance as George's mother in "Sunday in the Park With George" for CCAE Theatricals in Escondido. She is grateful for this opportunity to tell such an important story.



Paul Blatchley, Actor

Paul is happy to once again be participating with the University of Redlands School of Performing Arts. Last year he appeared as Judge Turpin in Sweeney Todd. Paul is a long time resident of Redlands and is an actor, singer and musician who has performed at the University of Redlands, Redlands Bowl, Footlighters and the Redlands Theatre Festival. Paul spends his days making the world a better place working at Esri in Redlands.

VIOLINS OF HOPE

About Violins of Hope

Violins of Hope is a project of concerts based on a private collection of Violins, violas and cellos all collected since the end of World War 2. Many of the instruments belonged to Jews before and during the war. Many were donated by or bought from survivors; some arrived through family members and many simply carry Stars of David as a decoration.

Some of the violins are decorated with six-sided stars that were added by the original violin makers. In the early twentieth century, it was not uncommon for amateur violinists to purchase instruments customized with symbolic inlays. Growing up in Israel, violinmaker Amnon Weinstein met many Klezmer musicians who had purchased these pre-war instruments specifically for what they proudly identified as Star of David. The more “Jewish” a violin looked, the klezmerim explained to Amnon, the more likely that the local Rabbi would recommend that its owner be hired to play as wedding-and the more likely that the performer would receive tips from the celebrants. While the provenances of these instruments are not always clear, they are symbols of Klezmer and other Jewish traditions that we were all but completely destroyed during the Holocaust.

All instruments have a common denominator: they are symbols of hope and a way to say: remember me, remember us. Life is good, celebrate it for those who perished, for those who survived. For all people.

Violin-makers Amnon and Avshalom Weinstein, father and son, who work in Tel Aviv and Istanbul own this collection. They dedicate their expertise and endless love to ensure that those instruments, most of which were rather cheap and unsophisticated, get a new beautiful make-over. Not enough, they also get a fantastic sound worth of the best musicians and large music halls.

The Nazis used music and especially violins to humiliate and degrade Jews in ghettos and camps. They confiscated many thousand instruments of Jews all over Europe. Our concerts are the ultimate answer to their plan to annihilate a people and their culture, to destroy human lives and freedom.

The sound of violins is often compared to the beauty of the human voice. When played with talent and spirit, It is known to reach out and touch hearts. This was the role of violins in the war – to touch hearts, kindle hope for better times and spread it around. Wherever there was music, there was hope.

Our violins present the victory of the human spirit over evil and hatred. As many as 6,000,000 Jews were murdered in WW2, but their memory is not forgotten. It comes back to life with every concert and every act of love and celebration of the human spirit.

Violins of Hope is not only a memorial to lost culture and people, it is also an educational act that reaches young students and adults wherever our concerts are performed. In recent years some of the best world celebrated orchestra held Violins of Hope concerts among which are the Berlin Philharmonic, the Cleveland Symphony and many others.

Every concert brings together people of all faiths and backgrounds. Every project is accompanied by an extensive educational program. We visit schools and hold narrated concerts. We tell the history of some instruments – such as the violin which was thrown out of a cattle train on way from France to Auschwitz; the violin that was buried under the snow in Holland; the violin that saved lives of people who played in camp orchestra and survived. So many stories, so much history.

Our project offers also an exhibition of over 40 instruments and their individual stories, as was done in Charlotte, NC, in The Maltz museum of Jewish Heritage in Cleveland, OH, in the lobby of the Berlin Philharmonic, Nashville TN and many more places.



About Niv Ashkenazi

Virtuoso violinist Niv Ashkenazi has captivated audiences with his heartfelt musicianship and emotional performances. Praised for his “extremely colourful interpretations, characterized by maturity and authority” (Pizzicato Magazine), he has made several Carnegie Hall and Kennedy Center appearances, and has performed in Europe, the Middle East, and across North America. His conviction that the impact of music serves people beyond the concert stage motivates him to collaborate on projects that create a strong emotional bond with his audience.

Niv was the first ever Artist in Residence at the Younes and Soraya Nazarian Center for the Performing Arts (The Soraya). His debut album, *Niv Ashkenazi: Violins of Hope*, the first solo album recorded on one of the Violins of Hope, was released in March 2020 on Albany Records. It has received international critical acclaim and was named one of the 10 best classical recordings of 2020 by the *Chicago Tribune*. Niv was one of the featured soloists, alongside Yo-Yo Ma, for the soundtrack of the PBS documentary *Harbor from the Holocaust*.

Niv has performed chamber music with members of the Los Angeles Philharmonic, Juilliard String Quartet, Cavani Quartet, and Ariel Quartet. Other performance highlights include solo recitals at Carnegie’s Weill Recital Hall, Kennedy Center’s Concert Hall, Terrace Theater, and Millennium Stage, The Soraya, the Granada Theatre, and the Perlman Music Program Alumni Recital Series.

One of his most rewarding projects has been an ongoing involvement with Violins of Hope, a collection of instruments that survived the Holocaust and have been restored. Niv is the only musician with one of these instruments on long-term loan. His performances and educational work led him to be recognized by the City of Los Angeles in 2021 for his humanitarian work. He has had residencies and engagements in Florida, Ottawa, Toronto, New Jersey, Connecticut, Alabama, and across California. During the global COVID-19 pandemic, he was able to reach tens of thousands of students and adults through virtual and pre-recorded performances. His performances and educational work with Violins of Hope have been featured on ABC7, Good Day LA, Spectrum 1 News, Telemundo, in the Los Angeles Times, and other major news outlets.

Dyad, his innovative violin and bassoon duo with bassoonist Dr. Leah Kohn, recently gave a Kennedy Center debut and has performed on concert series throughout California and on the East Coast. Their arrangement of Bloch’s Prayer is published by TrevCo Music Publishing. They presented and performed at the 2021 Meg Quigley Vivaldi Symposium and the 2022 International Double Reed Society conference. Dyad has collaborated with dance companies TranscendDance in New Jersey and Lineage Dance Company of Pasadena to present programs that combine music, dance, and storytelling. Dyad has also worked with Street Symphony, an organization that brings music to underserved communities, to present programs at the Midnight Mission on Skid Row, the Weingart Center, and Men’s Central Jail.

Niv has appeared as a soloist with the Long Beach Symphony, Culver City Symphony Orchestra, and Kaleidoscope Chamber Orchestra among others. He has been a guest artist and given masterclasses at La Sierra University, California State University Northridge, and Westmont College. Niv has been invited to perform at the Lake George Music Festival, Perlman Music Program’s Chamber Music Workshop, Music Academy of the West, Keshet Eilon Summer Mastercourse in Israel, and iPalpiti Festival of International Laureates.

Niv is revolutionizing violin education with Eye for Technique, an innovative project that uses slow motion technology to develop decision-making and enhanced artistry. This work led to him being the recipient of Music Academy of the West’s 2023 Alumni Enterprise Award. Designed to help intermediate to professional musicians, Eye for Technique has helped students from Curtis, Rice, USC, and CSUN, among others.

Niv holds both a B.M. and M.M. from The Juilliard School, where his teachers included Itzhak Perlman and Glenn Dicterow.

UNIVERSITY OF REDLANDS CHORAL UNION

Soprano 1

Serinity Curtis '24
Rose Dadlez '27
Lillian Dunlap '27
Ray Kutcher '26
Ashley Morales '24
Crystal Raghunanan '24
Maddie Schmid '24
Juliana Williams '27

Soprano 2

Julia Arenas '24
Lillybeth Banchon '27
Naomi Clapper '27
Ava Cleland '26
Mary Giblin '27
Nikki Katz '24
Emma McClure '27
Alex Muyshondt '24
Riley Napolitan '27
Madelyn Olsen '27
Kylee Jasmine Robinson '27
Emily Salas '26
Jazmine Tanzy '26

Alto 1

Emily Bouvet '27
Bailey Cabrera '24
Kayla De Guzman '27
Amber Dulebohn '25
Evelyn Duran '27
Leena Helo '27
Camryn Master '25
Anyssa Peñaloza '26
Macy Ritchie '24
Kaitlin Schaubmayer '27
Tong Zhao '25

Alto 2

Jehsica Castle '26
Charlotte Ford '25
Ja'Lena Harris '26
Makayla Karper '26
Allison Kobayashi '25
Alton Kwo '26
Chloé Loken '27
Paige Neuenswander '27
Genesis Paz '27

Shelby Perez-Harrison '27
Maddie Slota '26
Mena Williams '25

Tenor 1

Nicholas Ahmet '24
Imani Kyami '26
Stone Ramirez '27
Nathaniel Romero '25
Alejandro Ruiz '26

Tenor 2

Luca Davidorf '26
Christopher Figureoa '23, '25
Ethan Hebel '27
Angel Rivas '23, '25
Jared Worrell '27
Christopher Yanez '26

Bass 1

Jakob Anderson '26
Emmett Borton '26
Timothy Cunningham '22
DeMarqis Frazier Jr. '27
Vincent Garavito '27
David Johnson '24
Noah Larabee '26
Liam Quinn '26
Ivan Rivas '27
TJ Roger '27
Jamison Stevens '22, '24

Bass 2

Jase Gooden '26
Ethan Lotrario '27
Timothy Ruzon '25
Diego Williams '27

UNIVERSITY OF REDLANDS SYMPHONY ORCHESTRA

Violin 1

Herbert Greenberg, guest concertmaster
DaNece Lyman '24
Niv Ashkenazi
Ethan Vo '26
Kylee Jasmine Robinson '27
Alexander Knecht
Hannah Murray
Eve Mavy '26
Leslie Gonzalez '23

Violin 2

Ethan Dominguez '25, principal
Mona Tian
Ian Kaminski, '21
Priscilla Ibarra, '25
Celeste Ramos, '24
Sasha Chandler
Kathleen Mangusing
Mary Giblin, '27

Viola

Teran Hall '25, principal
Kira Blumberg
I-Ting Huang
John Scanlon
Sarah Chan
Sakari Dixon Vanderveer

Cello

Anne Ragni '23, principal
Clement Chow
Esther Back
Abigail Rodriguez '25
Ridge Hall '27
Jared Worrell '27
Joseph O'Donnell '27

Bass

Ethan Lotrario '27, principal
Hakeem Holloway
William Johnson

Flute

Christopher Figuera '25, principal
Charlotte Ford '25
Jair Lopez '24, piccolo

Oboe

Kayla De Guzman '27, principal
Brooke Braden '25

Clarinet

Jose Becerra '24, principal
Victoria Williams '23
Andrew Espinoza '25
Caitlin White '23

Bassoon

Jonathan Stehney, principal
Lieza Hansen Kallin
Elizabeth Low-Atwater
Paul Curtis

Horn

Jezreel Sanchez '25, principal
Alexa Velazco '24
Ryan Vickrey '26
Diana Ramirez '24

Trumpet

Angel Rivas '25, principal
Paul Dempsey '24
Ivan Rivas '27
Denny Duran-Flores '26

Trombone

Ernest Lopez '25, principal
Michael Medina-Castillo '24
Jase Gooden '26, principal

Tuba

Brian Linares '25, principal

Percussion

Aidan Conley '24, principal
Emily Dominguez '26

Piano

Dr. Lara Urrutia

Off-Stage Trumpets

Mike Zonshine
Adam Bhatia
John Aranda
Hannah Gaugush '23

INLAND MASTER CHORALE

Soprano 1

Katrina Collins
Leslie Gunn
Glory Hicks
Lucy McIntosh
Susan Meinders
Brenda Olson
Trisha Owens
Revae Reynolds
Arrietty Valdez-Lopez
Janelle Vendeville

Soprano 2

Irmengard Jennings
Debbie Kamrani
Donna Kenney-Cash
Kris Kok
Leslie Martinez
Pam Null
Sally Schliesmann
Mary Stuart
Vaigafa Tanielu

Alto 1

Olivia Beaumont
Charlaine Carmen
Dorene Cohen
Katie Fortune
Elaine Frost
Lindsey Johnson
Sarah Landau
Julie Armantrout Kasarjian
Connie Majeau
Elizabeth McCrary
Elizabeth Meinders
Pandora Najar
Gabi Ochoa
Maggie Riehn
Ashley Rodriguez
Kathy Showman
Amanda Stuart
Wendy Williams

Alto 2

Kim Biddick
Elaine Brubacher
Vicki Carrigan
Janice Hicks

Ivonne Ibarra
Merri Keeton
Jill Leonard
Wendy Lopez
Belinda Lowry
Teresa Mattura
Valerie Maybrier
Jenny Parks
Shelley Peters
Suzanne Stephens

Tenor 1

Francine Barrera
Zach Krug
George Petite
Christine Philben
Nathaniel Romero
Paul Trombley

Tenor 2

John Biddick
Nick Brailas
Evan Christopherson
Jeffrey Denton
Alan Frost
Seth Martino
Jake Mayuga-Allen
Jim Mercado
Vincent Nguyen
David Robinson
Daryl Werth

Bass 1

Chris Adomshick
Tom Anderson
George Becker
Roger Biddick
Scott Cramer
Chris Lockwood
Gary Siggins

Bass 2

Michael Hicks
Randy Johnson
Paul Kellerman
Mark St. John
Franklin Stuart
Greg Thorson

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Aristic Director, Conductor President, Defiant Requiem Foundation	Murry Sidlin
Producer	Dr. Joseph Modica
General Manager, Defiant Requiem Foundation	Sean Kehoe
Chorus Masters	Dr. Nicholle Andrews, University of Redlands Jamison Stevens, University of Redlands Dr. Joseph Modica, Inland Master Chorale Zachary Krug, Inland Master Chorale
Orchestra Conductor and Contractor	Co Boi Nguyen, University of Redlands
Actors	Debbie Prutsman Paul Blatchley
Featured Soloists	Alexandra Muyshondt Ethan Hebel
Sound	Brad Andrews
Lighting and Video	Damian Navarro, Props AV
Stage Manager	Sarah Rodnick
House Manager	Melanie Luine

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Stephanie Johnson, Senior Director of Strategic Marketing
Sharon Oster, Professor
Sharon Lang, Professor
Andre Myers, Professor

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The Defiant Requiem Foundation
Props AV

UPCOMING EVENTS

Jazz Improvisation Ensemble

Tuesday, March 19th | 8:00 p.m. | Frederick Loewe Performance Hall

Love Letters

Saturday, March 23rd | 7:00 p.m. | Glenn Wallich's Theatre

Vocal Jazz Concert

Sunday, March 24th | 7:00 p.m. | University Hall

Studio Big Band

Wednesday, March 27th | 7:00 p.m. | Casa Loma Room

Green Orange Composition Recital

Monday, April 1st | 8:00 p.m. | Frederick Loewe Performance Hall

String Chamber Ensembles Concert

Thursday, April 4th | 7:00 p.m. | Frederick Loewe Performance Hall

Singer's Showcase / Opera Workshop

Friday, April 5th | 8:00 p.m. | Frederick Loewe Performance Hall

Wind Ensemble

Tuesday, April 9th | 8:00 p.m. | Memorial Chapel

Symphonic Band

Wednesday, April 10th | 8:00 p.m. | Memorial Chapel

Choral Concert

Friday, April 12th | 7:30 p.m. | Memorial Chapel

Orchestra Movie Concert

Saturday, April 13th | 7:30 p.m. | Memorial Chapel

Woodwind Chamber Ensembles Concert

Sunday, April 14th | 8:00 p.m. | Frederick Loewe Performance Hall

Brass Chamber Ensembles Concert

Tuesday, April 16th | 8:00 p.m. | Frederick Loewe Performance Hall

A Night at the Opera



4 pm Sunday, May 19

University of Redlands Memorial Chapel

For the season finale, the Inland Master Chorale brings the excitement and drama of opera to the stage. Experience the best of famous and familiar choruses, plus arias and duets from operas by Mozart, Bizet, Verdi and more. **Bravo!** **SCAN CODE FOR TICKETS**

Artistic Director Dr. Joseph Modica

www.inlandmasterchorale.org



For a complete calendar of Conservatory of Music Events visit
www.redlands.edu/music

UNIVERSITY OF REDLANDS CONSERVATORY OF MUSIC LAND ACKNOWLEDGEMENT

We are gathered on the land of the Serrano and Cahuilla peoples, and we acknowledge the important contributions of this community, their elders both past and present, as well as future generations. The University of Redlands Conservatory of Music is committed to continuing to learn about the land we inhabit, the people who have been displaced from this land, and building community with its original caretakers.