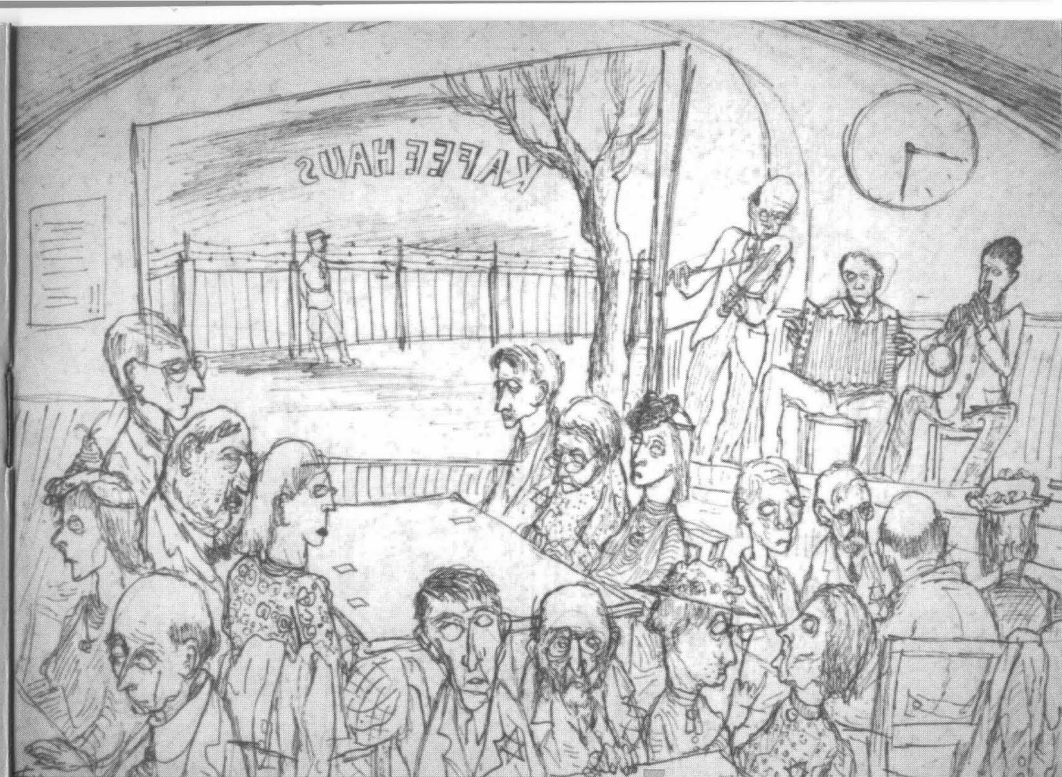


The goal of the Jewish Studies Program is to provide students at Northeastern University the opportunity to learn about the culture and religion of the Jewish people and its historic impact on the civilizations of the world. Courses are offered in the areas of history, music, political science, sociology, religion and literature. The program also sponsors public lectures, performances and exhibitions related to Jewish Studies.

A new cooperative relationship between Northeastern University and Hebrew College allows for tuition-free cross-registration and exchange of library privileges for students and faculty.

The Bernard A. Stotsky Professorship in Jewish Historical and Cultural Studies was created in 1991 as a result of a generous gift from Dr. Bernard A. Stotsky. It is intended to support a faculty member in Northeastern University's College of Arts and Sciences who pursues broad ethical, cultural and social issues arising out of the suffering and heroism of the Holocaust. In July of 1992 Prof. Joshua Jacobson of the Department of Music was named the first Stotsky Professor.

Funding for *Hear our Voices: Music in Terezin* was provided, in part, by the Massachusetts Cultural Council, a state agency which receives support from the National Endowment for the Arts; Combined Jewish Philanthropies; Hebrew College; The Lifebridge Foundation; Massachusetts Foundation for the Humanities, a state-based Affiliate of the National Endowment for the Humanities; Boston Park Plaza Hotel; Alfred Nash Patterson Foundation for the Choral Arts; and by Northeastern University's Office of the Provost, College of Arts and Sciences, the Center for the Arts, Jewish Studies Program, The Bernard Stotsky Professorship in Jewish Studies and Hillel Foundation.



שמע קולינו  
hear our voices  
**music in terezin**  
**1941-1945**

Project Director: Prof. Joshua R. Jacobson  
Project Administrator: Steven F. Smith

Special Thanks:

Provost Michael Baer, Terry Beadle, Harold Bingham, Bailey Chapman, Desne Crossley, Pat Denn, Joyce Eldridge, Nancy Frank, Garber Travel, David Gibson, Prof. Bill Giessen, Patricia Goodson, Dr. David Gordis, Coria Holland-Fofana, Leon Janikian, Prof. Mort Kaplan, Joanna Lampert, Steven Lipsitt, Suzanne Leidel, Dean Robert Lowndes, NU Department of Music, Joel Sadagursky, Barry Shrage, Brian Vance, Michelle Wien

On the cover: Terezin *Kaffehaus* drawing by Bedrich Fritta (Fritz Taussig), imprisoned in Terezin. India-ink, 441 mm x 596 mm. By permission of the Jewish Museum of Prague.

**Saturday**  
**November 19, 1994**  
**Northeastern University**  
**Blackman Auditorium**

**Sunday**  
**November 20, 1994**  
**Hebrew College**  
**Usen Auditorium**

## Hear Our Voices שמע קולינו

### Music in Terezin 1941-1945

Northeastern University is pleased to host this unique symposium on the music of Terezin. As many arts organizations commemorate the 50th anniversary of the end of World War II, Northeastern is proud to present a weekend of programs that share this lesser-known music, illuminating the power and strength of music and of the human spirit.

In November of 1941, the Nazis evacuated the Czech city of Terezín and transformed the ancient walled city into a huge concentration camp. Their plan was to use Terezín (or Theresienstadt, as it was called in German) as a "model settlement," a facade to hide the truth of the extermination of European Jewry. More than one hundred thousand Jews were sent to Terezín, including many prominent writers, scholars and musicians. The Nazis allowed the inmates to organize cultural activities and produce concerts. The prisoners' performances were featured in a Nazi propaganda film, *The Führer Gives the Jews a City*, and inspectors from the International Red Cross were shown flower gardens, schools and cafes. But the truth was that of the 150,000 Jews who were sent to Terezín between 1941 and 1945, only 11,000 survived. The rest either perished from malnutrition and disease in the ghetto or were sent to the death camps in Poland.

But through the efforts of survivors, scholars and performers, the music of Terezin is coming back to life. Those who hear this music today learn an important message about the triumph of the human spirit. Even in the darkest chapter of our history, people opened up their souls through the arts, sending a message to their fellow inmates, their captors, and to future generations. Today we witness the ultimate victory of these innocent victims over the cruel oppressor.

Throughout the month of November, an exhibit of artwork from the collection of the Terezín Ghetto Museum and the State Jewish Museum of Prague is on display in the Ryder Hall gallery at Northeastern University and the Trustman Museum at Hebrew College. In addition, special classes on this subject are being given at Northeastern University, Hebrew College, and neighboring secondary schools.

Saturday, November 19, 8:00 PM  
Blackman Auditorium, Northeastern University

The Terezin Concentration Camp and Its Opera Company  
an illustrated lecture, Professor Nick Strimple

*intermission*

*Der Kaiser von Atlantis (The Emperor of Atlantis)*

libretto, Peter Kien

music, Viktor Ullmann

Nathaniel Watson, baritone

David Ripley, bass-baritone

Paul Kirby, tenor

Mary Westbrook-Geha, mezzo-soprano

Sharon Baker, soprano

Donald Wilkinson, baritone

Mark Kagan, tenor

*Kaiser Overall*

*Der Tod*

*Harlekin*

*Der Trommler*

*Bubikopf, ein Mädchen*

*Der Lautsprecher*

*Der Soldat*

Steven Lipsitt, Music Director

Herschel Garfein, Stage Director

### Northeastern Chamber Opera Ensemble

#### *Violins*

Michael Rosenbloom

Sandra Kott

#### *Flute/piccolo*

Catherine Payne

#### *Oboe*

Laura Ahlbeck

#### *Viola*

David Feltner

#### *Clarinet*

Bruce Creditor

#### *Cello*

Ronald Lowry

#### *Saxophone*

Kenneth Radnofsky

#### *Bass*

Gregory Koeller

#### *Trumpet*

Dana Oakes

#### *Banjo/guitar*

Robert Sullivan

#### *Percussion*

Pat Hollenbeck

John Tanzer

#### *Piano/harpsichord*

Michael Beattie

#### *Harmonium*

Lois Regestein

#### *Orchestra manager*

Bruce Creditor

*Der Kaiser von Atlantis* was being rehearsed in Terezin in the Fall of 1944, but was never performed there. The work was finally premiered in December, 1975 in Amsterdam. Tonight's performance is the American premiere of the new Schott critical edition, reconstructed and edited by Henning Brauel.

*Der Kaiser von Atlantis* is Ullmann's satiric one-act opera to a libretto by Petr Kien, a talented young Czech architect, painter, and poet who also perished at Auschwitz. The opera was being prepared for performance at Terezin in October 1944 when a Nazi commandant attended a rehearsal run-through and promptly canceled the production. Within days most of the artists involved were sent east to the extermination camps. The story tells of Kaiser Overall, whose authority over Atlantis is threatened when Death, angry at modern warfare's mechanization of dying, refuses to perform his duties. Eventually Death agrees to resume his service, after the Kaiser agrees to be the first to die.

The piece is full of musical allusions, some subtle, many blatant. The trumpet call of interlocking tritones that opens the opera would have been recognizable to Czech audiences as the Death theme from Josef Suk's "Asrael" Symphony, Suk's musical response to the deaths of his father-in-law, Dvorak, and his own wife. "Asrael" (meaning "The Angel of Death") was often played at solemn national occasions. There is a Phrygian-mode parody of "Deutschland über alles" (No. 6) and a strange lullaby that hints at the slow movement of Schoenberg's First Chamber Symphony (No. 14). The chorale that ends

the opera is a new text and harmonization for the Lutheran chorale-tune "Ein' feste Burg is unser Gott" (A mighty fortress is our God), with a music-hall "tag" added.

We have chosen to perform Ullmann and Kien's opera in a combination of German and English, and are emboldened in our decision by the bilingualism of the title character's name (Kaiser Overall) and the circumstances of a Czech poet and an Austrian-born composer writing for an audience variously fluent in German, Czech, Swedish, Dutch, etc. We felt that the story should be told clearly, so the dialogue, *melodram* (declamation with music) and *recitativ* (musical speech, notated with pitch and rhythm) are mostly rendered in English. In the arias, duets, trios, and quartet on the other hand, the German seems so inextricably complicit in Ullmann's sound-world, we found it desirable to leave these mostly in the original. Our goal has been to render crucial details of plot and character in the vernacular, preserve the expressive qualities of the German text where translation would compromise the musical effect, and in balancing these tactics give some sense of the international context of the work's creation.

*Der Kaiser von Atlantis* is scored for 2 violins, viola, cello, bass, flute (doubling piccolo), oboe, clarinet, alto saxophone, trumpet, banjo (doubling guitar), piano (doubling harpsichord), harmonium and percussion.

(note by Steven Lipsitt)

## Music from Terezin

The music collected in these discs pays powerful tribute to composers who struggled in the face of overwhelming adversity to create the impossible: music of lasting value.

The two volumes of The Terezin Music Anthology contain works composed within the Theresienstadt camp, by Viktor Ullmann (KIC CD 7109) and Gideon Klein (KIC CD 7230). That such communicative works of art could be conceived under such terrible circumstances is a moving testament to the indestructibility of the creative spirit.



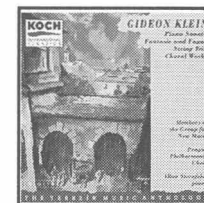
Sale Price - \$11.99 CD

**Music from Terezin, Volume 1**  
Compositions by Viktor Ullmann

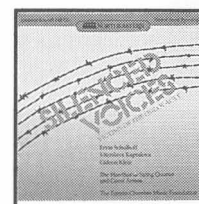
KOCH International Classics CD 7109

**Music from Terezin, Volume 2**  
Compositions by Gideon Klein

KOCH International Classics CD 7230



Sale Price - \$11.99 CD



Sale Price - \$12.99 CD

**Silenced Voices**  
Northeastern CD 248

**Silenced Voices** features music created by Gideon Klein, Vitezslava Kapralova and Ervin Schulhoff in the years before the Nazis would irrevocably change their lives and lead to their tragic deaths.

Ervin Schulhoff is perhaps the best-known and most accomplished of the Czech Jewish composers who lost their lives in the Holocaust. A child prodigy, encouraged by Dvorak, Schulhoff's short career encompassed many musical styles and the full range of his talents can be heard in his works for string quartet and sextet.



Sale Price - \$12.99 CD

**ERVIN SCHULHOFF:**  
*String Quartets No. 1;*  
*String Quartet 2;*  
*5 Pieces for String Quartet;*  
*Sextet for Strings*  
Koch Schwann CD 312332

**Sale Ends November 24th**

TOWER RECORDS | VIDEO

OPEN EVERYDAY TO SERVE YOU! • TOP 100 ALWAYS ON SALE! • MAIL ORDER: 1-800-648-4844 (9AM-9PM E.S.T.)

TOWER RECORDS | VIDEO

CAMBRIDGE • BOSTON • BURLINGTON

CAMBRIDGE.....95 Mt. Auburn St.  
Harvard Square (Harvard Stop on the Redline)  
RECORDS.....(617) 876-3377  
VIDEO SALES • NO RENTALS

BOSTON.....Mass. Ave. at Newbury  
In Back Bay (Hynes Convention Center/CA Stop on the Greenline)  
RECORDS.....(617) 247-5900  
VIDEO SALES AND RENTALS!

BURLINGTON.....101 Middlesex Turnpike  
Across From Burlington Mall.....(617) 272-1007  
SUNDAY NOON 'TIL 7PM  
VIDEO SALES ONLY!

KOCH INTERNATIONAL CLASSICS

Sunday, November 20

Usen Auditorium, Hebrew College

**Symposium: The Music of Terezín, 1941-1945**

SESSION I

1:00 PM-1:50 PM The Jews of Prague: Prof. Hillel Kieval  
University of Washington

SESSION II

2:00 PM-3:00 PM The Musicians of Terezín: Prof. David Bloch  
University of Tel Aviv

BREAK

3:00 PM-3:30 PM

SESSION III

3:30 PM-5:00 PM Creating Music in the Ghetto — panel discussion with  
Prof. Steven Nathanson, Judith Berman, Joza Karas, Paul  
Kling and Eliska Kleinova. Moderator: Prof. Gerry Herman

Sunday, November 20, 7:30 PM

Usen Auditorium, Hebrew College

**Songs of the Ghettos and the Camps**

The Zamir Chorale of Boston  
Joshua Jacobson, Music Director  
Karen Harvey, pianist  
Scott Sokol, baritone  
Jeanne Segal, soprano

**TEREZÍN**

RAFAEL SCHAECHTER, CONDUCTOR  
*Requiem Aeternam* (from the Manzoni *Requiem*)

Giuseppe Verdi

*Lullaby*

Jeanne Segal, soprano

Gideon Klein

*Bachuri Le'an Tisa*

Gideon Klein

*Mogen Ovov*

Cantor Charles Osborne, tenor  
Jeff King, soprano

Siegmund Schul

*Four Chinese Songs*

*Zaslech jsem divoke husy*  
*V bambusovem haji*  
*Daleko mesic je domova*  
*Probdena noc*

Scott Sokol, baritone

Pavel Haas

*Al Sefod*

Pavel Haas

*Three Yiddish Songs*

*Beryozkele*  
*Margaretkelekh*

*Ikh bin shoyn a meyd in di yorn*

Jeanne Segal, soprano

Viktor Ullmann

KARL FISCHER, CONDUCTOR

*And Then Shall Your Light Break Forth* (from *Elijah*)

Felix Mendelssohn

intermission

**PRZYTIŁ**

*Es Brent*

Scott Sokol, baritone

Mordecai Gebirtig

**VILNA**

*Di Nakht*

Susan Carp Nesson, alto

Mikhl Gelbart

*Yisrolik*

Lisa Kolb, alto

Misha Veksler

*Dremlen Feygel*

Leyb Yamposlky  
(arr. J. Jacobson)

*Shtiller, Shtiller*

Helen Wanderstock, soprano

S. Kaczerginski/  
Alec Volkovoski

**SACHSENHAUSEN**

*Tsen Brider*

Martin Rosenberg  
(arr. J. Jacobson)

**VISHNETZ**

*Ani Ma'amin*

Lawrence Sandberg, baritone solo

Vishnetz Rebbe  
(arr. M. Lazar)

**THE D.P. CAMPS**

*Zol Shoyn Kumen di Ge'uleh*

S. Kaczerginski/  
Rabbi A.I. Cook  
(arr. J. Jacobson)

## Biographies

### Project Director

**Joshua R. Jacobson**, founder and director of the Zamir Chorale of Boston, holds a Bachelors degree in Music from Harvard College, a Masters in Choral Conducting from the New England Conservatory, and a Doctor of Musical Arts from the University of Cincinnati. In addition to his responsibilities with the Chorale, Dr. Jacobson is Professor of Music and Director of Choral Activities at Northeastern University, where, after serving for nine years as Music Department Chairman, he now holds the Bernard Stotsky Chair of Jewish Cultural Studies. He also holds the position of Adjunct Professor of Jewish Music at Hebrew College. He has conducted workshops on choral music for various groups, including the American Choral Directors Association, the American Conference of Cantors and the Zimriyah International Choral Festival; and has guest conducted a number of ensembles, including the Boston Pops Orchestra and the Boston Lyric Opera Company. He has also written articles on various aspects of choral music, and compositions and arrangements which have been published and performed throughout the United States as well as in Canada, Europe and Israel. In 1989 he spent four weeks in Yugoslavia as a "Distinguished Professor" under the auspices of the Fulbright program. In 1994 he was awarded the Benjamin Shevach Award for Distinguished Achievement in Jewish Educational Leadership from Hebrew College. Prof. Jacobson currently serves as President of the Massachusetts chapter of the American Choral Directors Association.

Soprano **Sharon Baker** is widely acclaimed for her stylistic musicianship and purity of tone. Her recent solo engagements have included Bach's *St. John Passion* with the Saint Paul Chamber Orchestra and B-Minor Mass with the Bach Ensemble at Lincoln Center; Haydn's *Harmonie Mass* with the Handel and Haydn Society; and Mozart's *Requiem* and concert arias in the National Symphony Orchestra's Mozart Festival. The Versatile Ms. Baker has also performed roles in a series of contemporary operas including the premieres of Philip Glass's *The Fall of the House of Usher* and Robert Aldridge's *Elmer Gantry*. She has recorded music of Haydn and Handel on the Arabesque label and Mozart's sacred works on the Harmonia Mundi USA label.

**Judith M. Berman**, founder and artistic director of Opera Terezin, is the driving force behind the recent Los Angeles premiere of *The Emperor of Atlantis*, the chamber opera written in Terezin. She received her M.A. in Sacred Music from Hebrew Union College. She is the founder-director of the Musart Singers

and of Willow Opera Workshop. In 1982 she presented the American premiere, in English, of *Brundibar*, a children's opera performed in Terezin. She remains active as a choral director, pianist, organist, teacher and composer.

**David Bloch**, Professor of Music at the University of Tel Aviv, is considered the most prominent authority on the music of the Holocaust. A pianist and musicologist formerly on the faculty of Portland State University in Oregon, he has lived in Israel since 1973. As director of the Group for New Music, Bloch has produced contemporary music concerts in Tel Aviv and Jerusalem, as well as in Denmark, Germany, Canada and the United States. He has recorded for Kol Yisrael, Czech radio, the Voice of Cairo and the BBC. He is also the Artistic Director of the Terezin Music Memorial Project and the Terezin Music Anthology, projects which collect and perform music composed in the Terezin concentration camp.

**Herschel Garfein** is a composer, librettist and stage director. His most recent work was the libretto and direction of a new opera, *Elmer Gantry*, for Boston Lyric Opera and the Boston Music Theatre Project. Mr. Garfein's grandparents were killed in Auschwitz.

**Gerald Herman** teaches Modern European cultural history, the history of science and technology, war in the twentieth century, and history of film courses at NU. He is an award winning writer and producer of radio and TV documentaries and has lectured widely on holocaust related topics.

Tenor **Mark Kagen** is a graduate of the Hartt College of Music and the Boston Conservatory Opera Theatre and has been a recipient of a Tanglewood Vocal Fellowship. As soloist with Boston Camerata, Mr. Kagan performed throughout New England, in New York, Chicago, and Paris and recorded for Harmonia Mundi. He has performed in concert with leading Boston ensembles, including the Back Bay Chorale, Boston Classical Orchestra, John Oliver Chorale and Cantata Singers. He has been a regular soloist at Boston's Emmanuel Church in their ongoing performances of Bach's Cantatas and was a soloist with Mark Morris Dance Company of Purcell's *Dido and Aeneas* in both Brussels and Boston.

**Joza Karas** lived most of his first twenty three years in Prague, where he received his education at the Academic Gymnasium and the State Conservatory of Music. Karas teaches violin at the Hartt School of Music, and performs with the Hartford Symphony Orchestra. His research into Czechoslovakian music and musicians led to his interest in Terezin. During the course of frequent visits to his homeland, he has collected a vast

library of music from Terezin, including many original manuscripts. In 1979 Karas formed the Karas String Quartet for the express purpose of performing this repertoire. His book, *Music in Terezin: 1941-1945*, was first published by Beaufort Press in 1985.

**Hillel J. Kieval**, who grew up in the Boston area, is a graduate of the Hebrew College Prozdor and Harvard University. He is currently Associate Professor of History and Jewish Studies at the University of Washington, in Seattle, where he chaired the Jewish Studies Program from 1985-1994. He has also taught at Brandeis University and the Hebrew University of Jerusalem. Professor Kieval has written widely on the history of the Jews of Bohemia, Moravia and Slovakia. He contributed an important essay on the history of Czech Jewry to the 1983 volume, *The Precious Legacy*. His book, *The Making of Czech Jewry: National Conflict and Jewish Society in Bohemia, 1870-1918* was published by Oxford University Press in 1988. He is currently writing a study of the reemergence of ritual murder trials against Jews in Hungary, Austria, Germany and Russia from 1882 to 1914.

**Jeffrey King** is an honor-roll student in the sixth grade at North Andover Middle School. He has sung for four years in the acclaimed Treble Chorus of New England under the direction of Marie Stultz, with whom he also studies voice. He has sung solo roles in Menotti's *Amahl and the Night Visitors* and Gilbert and Sullivan's *Iolanthe*, and has appeared with the Polymnia Choral Society and the Boston Lyric Opera.

Tenor **Paul Kirby** has sung the roles of Tom Rakewell in *The Rake's Progress* and Martin in *The Tender Land* for the Opera Lab in Boston, Monostatos in *Die Zauberflote* for Emmanuel Music and the Major Duomo in the Boston Symphony Orchestra's presentation of *Pique Dame*. He has appeared in *Elmer Gantry* with Boston Lyric Opera and has performed on stage with Emmanuel Music, John Oliver Chorale, Newton Choral Society and the Boston Camerata, among others. He created the role of Jaques Cegeste in the Philip Glass opera *Orphée* at American Repertory Theatre and Brooklyn Academy of Music.

**Eliska Kleinova** was born in the Moravian town of Prerov, the third of four children in a Czech-Jewish family. She studied at the Prague Conservatory and did her masters work in the class of Jan Herman. She brought her younger brother Gideon to live with her when he was eleven so that he could attend the conservatory. The two of them enthusiastically took part in the thriving Czech-German-Jewish artistic culture that existed in Prague between the wars. She and her family were

condemned to the Terezin ghetto and then to Auschwitz. She was the only member of her family to survive the camps. Mrs. Kleinova is a noted Czech music pedagogue and her materials and five albums of etudes remain in use in Czech schools.

**Paul Kling** was one of those precocious "wonder children" of music who flourish so readily in the music-impregnated atmosphere of Central Europe. Born in 1928, he grew up in those short years between the two great wars. The enthusiastic criticism and notices of his concerts go back to his earliest public appearance as an "infant prodigy," when, at the age of seven, his performance as soloist with the Vienna Symphony Orchestra was proclaimed a miracle of technical perfection. During the war the young violinist was imprisoned in Terezin, but in 1947 he again astounded the musical world with his performance of the Brahms violin concerto with the Prague Symphony Orchestra. Since then, Mr. Kling has maintained a brilliant career as soloist, concertmaster and teacher.

**Steven Lipsitt** is currently assistant conductor of the American Symphony Orchestra, and is guest conducting this season with the West Czech Symphonic Orchestra and the State Symphony of Sao Paulo. He has conducted the Kennedy Center Opera House Orchestra and the Spokane Symphony Orchestra and has assisted with productions at Scottish Opera, Washington Opera, and English National Opera. For the Boston Lyric Opera, Mr. Lipsitt conducted the world premiere workshop performances of *Elmer Gantry*, a new American opera by Robert Aldridge and Herschel Garfein. For many years a member of the conducting faculties at Tanglewood, New England Conservatory and Boston University, Mr. Lipsitt led the first Tanglewood performance of Britten's *Cantata Academica* and the world premiere of Charles Fussell's *A Song of Return*. Mr. Lipsitt was born in New York and grew up in Boston and holds bachelor's and master's degrees from Yale University.

**Stephen Nathanson** has been a Professor of Philosophy at Northeastern University since 1972 and teaches ethics and political philosophy. He received his Ph.D from Johns Hopkins University and is the author of four books.

**Charles D. Osborne**, tenor, serves Temple Emanuel of Newton Centre. Cantor Osborne received a voice performance degree from Hartt College of Music, where he was a student of Cantor Arthur Koret, and a Diploma of Hazzanut and a Bachelor of Sacred Music from the Cantors Institute of the Jewish Theological Seminary of America. Osborne has sung opera in the U.S. and Germany, and is heard frequently as a concert and oratorio soloist. As a baroque specialist, Osborne has been featured soloist with the Concert Royale Orchestra and the New Jersey Bach Festival.

Bass-Baritone **David Ripley** is widely heard in oratorio, recital, opera and chamber music programs. He is an honors graduate of both Harvard College and the New England Conservatory, and spent two summers at Tanglewood. From 1984-1988 he was a member of the Waverly Consort, appearing regularly at Lincoln Center. Recent performances include concerts at Aston Magna and the Boston Museum of Fine Arts, the premiere of *Elmer Gantry* for Boston Lyric Opera and Berlioz' *L'enfance du Christ* at Dartmouth College. Mr. Ripley will sing Handel's *Messiah* at Dartmouth and will appear at the Kennedy Center in Ligeti's *Adventures* and at the American Choral Directors Association convention.

**Jeanne Segal**, soprano, received her BM and MM degrees from the Cleveland Institute of Music. She has performed operatic roles throughout the U.S. and Europe, including Cleveland Opera Company, Aspen, and Opera Barga in Italy. A frequent recitalist, she has been heard at Merkin Concert Hall, Cleveland Museum of Art and Washington D.C.'s National Gallery. She has taught at CIM, University of South Carolina, Converse College and Furman University. Currently at Northeastern University, she teaches applied voice and is Associate Conductor of the NU Chorus.

**Scott Sokol** currently serves as Cantor at Congregation Kehillath Israel in Brookline. He holds a B.A. in Psychology (with a minor in Music) from Brandeis University, and an M.A. and a P.H.D. from Johns Hopkins University in Neuropsychology. He is on the clinical and academic faculties of Massachusetts General Hospital and Harvard Medical School. In addition, he is currently working towards completion of a Masters in Sacred Music and Cantor's Diploma at the Jewish Theological Seminary.

**Nick Strimple** received his Doctor of Music Arts at the University of Southern California. He is an internationally recognized composer and conductor who has appeared in concert in Prague, Vienna, London, Salzburg, Nuremberg and throughout the United States. He has prepared choruses in both live and recorded performances for Michael Tilson Thomas, Christof Perick, Lukas Foss and others. As a specialist in the performance and study of Czech music, he was approached by the Czech Music Fund in Prague about performing music created in the Terezin camp. In 1990 he conducted the American premieres of works by Pavel Haas and Gideon Klein. Dr. Strimple currently serves as Music Director of the Beverly Hills Presbyterian Church, the Choral Society of Southern California and the La Vie Chamber Ensemble, and as Visiting Associate Professor of Music at the University of California, Los Angeles.

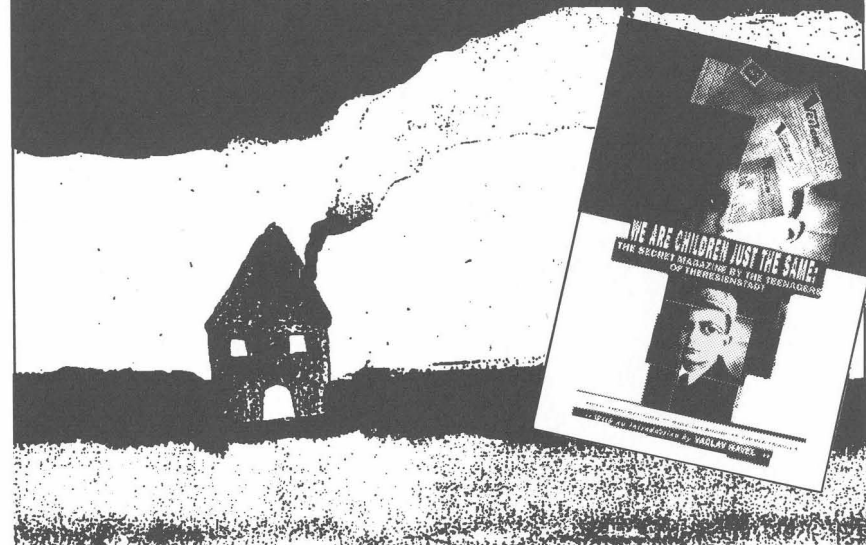
**Nathaniel Watson** has earned glowing critical acclaim for his performances in a wide variety of musical styles. In May of 1993 he made his debut with the New York Philharmonic in *Der Freischütz*, and has sung Beethoven and Honneger with the Philharmonic. Mr. Watson has appeared with the Symphony Orchestras of Houston, Minnesota, Montreal, Baltimore, San Francisco, and Boston. A dedicated Bach singer, Mr. Watson is a frequent guest of the Bach Choir of Bethlehem as well as several Bach Festivals in the U.S. As a recitalist, Mr. Watson appeared with Hermann Prey in the 92nd St. Y's Schubertiade in New York. His recording of Barber's *Dover Beach* with the Alexander String Quartet has just been released on the Amplitude label. Mr. Watson appears on recordings of two Hadel operas, *Sosarme* and *Ezio*, soon to be released on Newport Classics and Vox, respectively.

Mezzo-soprano **Mary Westbrook-Geha** has a distinguished record of performance encompassing repertoire from the twelfth to the twentieth century. As a singing actress, she amassed highest praise from the international press for her portrayal of Cornelia in Peter Sellers production of Handel's *Giulio Cesare*. Her active career has taken her throughout Europe and the United States. Her operatic repertoire includes roles in *Dido* and *Aeneas*, *Così Fan Tutte*, *Idomeneo*, *The Rape of Lucretia*, *Das Kleine Mahagonny* and *The Ballad of Baby Doe*. She has appeared with the Boston Symphony Orchestra, The San Francisco Symphony, the Orchestra of St. Luke's, Choral Arts Society of Washington DC, and summer festivals at Tanglewood, Caramoor, Marlboro, and the PepsiCo Summerfest. She has recorded for Arabasque, Denon, Music Masters, and Sony Classical.

Baritone **Donald Wilkinson** has appeared coast to coast as soloist with many of America's finest musical organizations including the symphony orchestras of Pittsburgh, Jacksonville, Portland (ME), Springfield (MA), Vermont, and in 1991 he made his Boston Symphony Orchestra debut in *Salome* with Seiji Ozawa conducting. He has also been a soloist with the Handel and Haydn Society. He has toured nationally with the Boston Camerata. In 1990, Mr. Wilkinson was awarded a Fellowship to Tanglewood. A member of Emmanuel Music of Boston since 1984, he has performed more than 100 of Bach's cantatas and has participated in two recordings of Schütz motets for the Koch International label. He has sung numerous opera roles and will be featured in Bach's Mass in B Minor with the Handel and Haydn Society, both at Symphony Hall and on tour in nine cities.

# We are Children Just the Same

Vedem, the Secret Magazine of the Boys of Theresienstadt



Prepared and selected by  
*Marie Rut Kriszkova, Kurt Jiri Kotouc* and  
*Zdenek Ornest*  
Translated by *R. Elizabeth Novak*  
Edited by *Paul Wilson*  
Forward by *Vaclav Havel*

From 1942 to 1944, Jewish boys imprisoned at Theresienstadt secretly produced a weekly magazine called *Vedem*. It contained essays, interviews, poems, and artwork written behind the blackout shades of their cellblock, which they affectionately call The Republic of Shkid.

The material was saved by one of the handful of boys who survived the Holocaust, but was suppressed for 50 years in Czechoslovakia. Now, these works are being published simultaneously in English, Czech and German.

Available in January 1995.

**Special Pre-publication Offer! \$24.00**

List price \$29.95  
Cloth, ISBN 0-8276-0534-X  
Order as many copies as you like, at the pre-publication price!

Order by phone **1-800-234-3151**

or mail to:  
**Jewish Publication Society**  
1930 Chestnut Street  
Philadelphia, PA 19103  
My check for \_\_\_\_\_ copies is enclosed.  
(Please include shipping, \$2.50 per book;  
\$2.00 per book for orders of 15 or more.)  
Please charge my credit card:

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Daytime phone # \_\_\_\_\_  
Mastercard Amex Discover Visa  
Credit Card # \_\_\_\_\_  
Exp date: \_\_\_\_\_

Please send me a catalog of all your books.