Ela Stein Weissberger’s photo of the Brundibár cast at Terezín, in which she played the Cat (front row, dressed in black).

Ela Stein Weissberger joining the cast of Music of Remembrance’s Brundibár, May 8, 2006.

A special thanks to Ela Stein Weissberger for sharing her courage and memories with the world.

Hans KRÁSA
Brundibár
An Opera for Children
English Libretto by Tony Kushner
Music of Remembrance • Gerard Schwarz

Ela Stein Weissberger’s photo of the Brundibár cast at Terezín, in which she played the Cat (front row, dressed in black).

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**Hans Kráša**
*(1899-1944)*

**Brundibár (1943)**

*Czech libretto by Adolf Hoffmeister • English adaptation by Tony Kushner*  
Erich Parce, Stage Director

*World première recording of the Tony Kushner libretto*

**Cast (in order of appearance)**

- Pepiček ........................................ Ross Hauck
- Anítko ........................................ Maureen McKay
- Ice Cream Seller ............................ Jesse Parce
- Baker ......................................... Evan Woltz
- Milkman ....................................... Jadd Davis
- Policeman ..................................... Michael Drumheller
- Brundibár ..................................... Morgan Smith
- Sparrow ....................................... Holly Boaz
- Cat ............................................. David Korn
- Dog ............................................. Auston James

**Northwest Boychoir • Joseph Cranko, Chorus-master**

**Music of Remembrance • Gerard Schwarz, Conductor**

Permission to use the English libretto by Tony Kushner was granted by the author.

**Overture for Small Orchestra (1943-44)**

*Craig Sheppard, Piano*

Music of Remembrance • Gerard Schwarz, Conductor

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**2. YES, THAT'S THE WAY THINGS ARE**

*(Koleba: M. Košek, H. Löwy, Bachner)*

I.  
In Terezín in the so-called park  
A queer old granddad sits  
Somewhere there in the so-called park.  
He wears a beard down to his lap  
And on his head, a little cap.

II.  
Hard crusts he crumbles in his gums,  
He’s only got one single tooth.  
My poor old man with working gums,  
Instead of soft rolls, lentil soup.  
My poor old greybeard!

---

**3. BIRDSONG**

*(Anonymous, 1941)*

He doesn’t know the world at all  
Who stays in his nest and doesn’t go out.  
He doesn’t know what birds know best  
Nor what I want to sing about,  
That the world is full of loveliness.

When dewdrops sparkle in the grass  
And earth’s afloat with morning light,  
A blackbird sings upon a bush  
To greet the dawning after night.  
Then I know how fine it is to live.

Hey, try to open up your heart  
To beauty; go to the woods someday  
And weave a wreath of memory there.  
Then if the tears obscure your way  
You’ll know how wonderful it is  
To be alive.

---

**4. THE GARDEN**

*(Franta Bass)*

A little garden  
Fragrant and full of roses.  
The path is narrow  
And a little boy walks along it.  
A little boy, a sweet boy,  
Like that growing blossom.  
When the blossom comes to bloom,  
The little boy will be no more.

---

**5. MAN PROPOSES, GOD DISPOSES**

*(Koleba, 1944: M. Košek, H. Löwy, Bachner)*

I.  
Who was helpless back in Prague,  
And who was rich before,  
He’s a poor soul here in Terezín,  
His body’s bruised and sore.

II.  
Who was toughened up before,  
He’ll survive these days.  
But who was used to servants  
Will sink into his grave.

---

**6. THE OLD HOUSE**

*(Franta Bass)*

Deserted here, the old house  
stands in silence, asleep.  
The old house used to be so nice,  
before, standing there,  
it was so nice.

Now it is deserted,  
rotting in silence—  
What a waste of houses,  
a waste of hours.
I NEVER SAW ANOTHER BUTTERFLY
MUSIC BY LORI LAITMAN
Poems by Terezín’s child prisoners murdered in the Holocaust

I, THE BUTTERFLY
(Pavel Friedmann, 1942)

The last, the very last
So richly, brightly, dazzlingly yellow.
Perhaps if the sun’s tears would sing
Against a white stone....
Such, such a yellow
Is carried lightly ‘way up high.
It went away I’m sure because it wished to
Kiss the world good-bye.

EVERYONE
Tyrants come along,
But just you wait and see!
They topple one-two-three!
And so we end our song!
(He vanishes?)

KONEC!
(THE END!)
Hans Krása (1899-1944)

Brundibár • Overture for Small Orchestra

The fate of children in the Holocaust represents a uniquely haunting tragedy. It has been estimated that over one million children were murdered under Nazi rule. Children had even smaller chances of surviving than adults. In the ghettos they were especially vulnerable to disease and starvation. Not considered useful for forced labor, children were commonly selected for execution as soon as they arrived at the camps. At the Terezín concentration camp alone, 15,000 children under the age of fifteen passed through the gates between 1942 and 1944. Perhaps fewer than 100 of these children were alive to see the war’s end. Yet, remarkably, many of Terezín’s children were part of an inspiring creative legacy. In this recording we remember those children through the words they wrote, and the music they sang.

Mina Miller, Music of Remembrance Artistic Director

Hans Krása (1899-1944) came of age in his native Prague, which was a major crossroads during a watershed period of European musical life. He learned piano and violin as a child and went on to study composition with Alexander Zemlinsky. His first important success as a composer came in 1920 with his Four Orchestral Songs, based on the “Songs from the Gallows” poems of Christian Morgenstern. His 1923 Symphony was performed under Serge Koussevitzky in Boston, and his 1933 prize-winning opera Verlohnung im Traum (Betrothal in a Dream), based on a Dostoevsky story, was conducted in Prague by George Szell. Krása produced numerous chamber and vocal works, and composed incidental music to the theatre piece “Youth at Play” by Adolf Hoffmeister, later his collaborator on Brundibár.

Krása, a Jew and an anti-fascist, was arrested by the Nazis on August 10, 1942 and sent to the Terezín concentration camp. Like the other Czech composers imprisoned there – Viktor Ullmann, Gideon Klein, Pavel Haas – Krása became part of a remarkable creative community. Krása’s compositions at Terezín include a set of songs, the Passacaglia and Fugue for string trio (1943), and the Overture for Small Orchestra (1943-44) presented on this recording. The children’s opera Brundibár, which Krása re-scored at Terezín, is the core of an extraordinary legacy.

On October 16, 1944 Krása was deported to Auschwitz and murdered upon his arrival. Overture for Small Orchestra was composed at the height of Brundibár’s popularity at the camp, and there has been speculation that he intended it as an introduction to the children’s opera. The overture is scored for 2 clarinets, 2 trumpets, 4 violins, 2 violas, 2 cellos, and piano. With the exception of the violas, the work’s instrumentation is similar to the opera, and contains at least one melodic parallel. Survivors from Terezín have recalled that Krása was ordered to compose the work by the camp’s Nazi authorities, who

Now you are very old. Your hair is soft and grey. Mommy, the cradle’s cold. Blackbird has flown away....

(For the audience!) They believe I’m gone – Not quite!

They believe they’ve won the fight, but if you ask for help, well they’ll tell you: We won’t submit! Friends will volunteer! And bullies disappear! (Brundibár sneaks back onstage and addresses the audience!)

BRUNDIBAR (speaking:) We two had best stir. Mommy’s not feeling well, and we have milk for her.

EVERYONE For help is everywhere! Below and in the air! Sometimes it’s all around, sometimes it must be found, but if you ask for help, well listen up, we’re here to say: Don’t worry! Help’s on the way! And when you take a stand, someone will lend a hand! That’s the whole point of it!

SCENE SEVEN FINALE

EVERYONE (singing:) The villain’s overcome! Strum it on your guitar, Farewell to Brundibár!

And what’s the cause of it? Well listen up: We won’t submit! Just listen: We never quit! The bully’s overthrown For you were not alone! That’s the whole point of it!

PEPICEK (speaking:) Ladies, and gentlemen! And, mostly, child-er-ren! Thank you, et cetera! Thus ends our opera.

ANINKU (speaking:) That’s all the tale to tell. We two had best stir. Mommy’s not feeling well, And we have milk for her.
THE SPARROW
Flew off to school,
Told them the news. Teacher’s no fool, couldn’t refuse. She’ll ring the bell. (The bell rings.)
School is released! Everyone’s pleased! More on the way, Everyone say, Hip-hip-hooray!
(Refrain:)

SCENE SIX

ANINKU & PEPICEK

ANINKU, PEPICEK & THE SCHOOLCHILDREN

In the basement, down below,

On the roof, where breezes blow,

Every kid in each apartment,

Rich and poor and quick and slow,

Knows when night is gathering nigh,

Mommy sings a lullaby:

Mommy sings “Rockabye,

Baby, when you are grown,

You’ll sing a lullabye and I’ll be left alone.

Baby blackbird, fly now;

Time to go;

Who knows why?

Spring is gone, Summer’s in,

World awaits, it’s

Time to fly...”

(Refrain:)

Trees grow high, rivers dry, Clouds and hours billow by, Day by day, flown away... Baby, in such a rush, Grew up, grew straight and tall; Maybe you’ll feel a blush When, Mommy, you recall: Naked how you bathed us, I the sinkWarm and wet, Gave us milk, Whispered soft, “Little pet, You’ll soon forget...”

(Refrain:)

Trees grow high, rivers dry, Clouds and hours billow by, Day by day, flown away... thought that Brundibár – like any opera – required an overture. However, there exists no evidence that the overture was ever performed at Terezín, and Krása’s intent for it remains unclear.

Brundibár is known today as the children’s opera that was performed 55 times at the Terezín concentration camp near Prague. Its casts needed constant replenishing when the child performers were transported to death camps after most shows. Although the Nazis exploited Brundibár in propaganda intended to convince the world of their benign treatment of Terezín’s inmates, nearly all of the children who performed in the opera were deported to Auschwitz and died in the gas chambers.

In 1992 Brundibár was republished, and since then the opera has been performed at least 100 times across Europe and the Americas. More than sixty years after Terezín, Brundibár continues to speak to people of all ages through its story, music and legacy. In 2003, Pulitzer Prize-winning playwright Tony Kushner and illustrator Maurice Sendak collaborated on a striking picture book of the Brundibár tale, and this has become the basis for a new production of the opera using Kushner’s English-language libretto.

Tony Kushner offers the following remarks:

In 1938, the Czech Ministry of Education and Culture sponsored a competition for a children’s opera. Among those vying for the prize was a 40-year-old Prague composer, Hans Krása, whose entry, libretto by the playwright Adolf Hoffmeister, was Brundibár (the word is Czech for bumblebee). I haven’t been able to find out whether Brundibár won the competition or whether the competition was ever concluded. A few months after the opera was completed the German army invaded and occupied Czechoslovakia. Krása, who was Jewish, would have been barred from participation in such a contest, his music unperformable before a general audience had been barred from participation in such a contest, his music unperformable before a general audience. Brundibár was not given its premiere until 1942 at the Vinohrady Jewish Boys’ Orphanage, which had become a concert and recital hall for the Jews of the Prague ghetto. Before the first performance, Krása, as well as the opera’s conductor, Rafael Schaechter, were arrested and sent in the first transport of Prague Jews to Theresienstadt, or Terezín, the Nazi’s “model ghetto” for the Jews of Central Bohemia—in reality a concentration camp and a way station for the death camps of Auschwitz, Birkenau, Treblinka.

In spite of the arrests, Brundibár was performed at the Vinohrady Orphanage, conducted by Rudolph Freudenfeld, son of the orphanage’s director. The piece was given three performances before the transports rounded up Freudenfeld father and son, director and designer František Zelenka, pianist Gideon Klein, who had been the accompanist, and the boys of the Vinohrady Orphanage.

Rudolph Freudenfeld had hidden a copy of the piano score in his luggage, and so Brundibár arrived in Terezín, where Krása was now the inmate in charge of music for the Freizeitgestaltung (Free Time Activities Administration). Krása brilliantly re-orchestrated the piano score, taking advantage of the presence in Terezín of a number of talented instrumentalists. In September 1943, the Vinohrady group, now concentration camp inmates, staged a new, co-ed production, cast with imprisoned children. The opera became a hit among the inmate population: Rudolph Freudenfeld conducted, Zelenka directed and designed a new set, the poet Emil Saudek wrote a new anthem for the opera’s finale, emphasizing Brundibár’s political value as allegory—in photos of the production the boy playing Brundibár is wearing a mustache, which, though more of the handlebar than toothbrush variety, surely made its point.

Brundibár was performed 55 times at Terezín. It was begun by Jews for Jews, but before long the camp officials recognized the propaganda potential of Brundibár, with its singing prisoner children and “happy” (or at least momentarily distracted) prisoner audiences. The opera was performed for the International Red Cross committee of one (an inexperienced young man, utterly charmed and duped by the Nazi commandant) sent to inspect camp...
conditions. Segments of the performance were filmed and included in the film Der Führer schenkt den Juden eine Stadt (The Führer Gives the Jews a City), produced by the Nazis and directed by a camp inmate, the great actor and singer Kurt Gerron.

The opera’s director and designer, the poet Saudek, Kurt Gerron and nearly all the children who performed Brundibár, including Honza Treichligner, the boy who became a Terezín celebrity for creating the title role of the wicked organ grinder—were eventually sent to Auschwitz where they were murdered. Hans Krása died in the gas chambers of Auschwitz in October 1944.

Brundibár is a beautiful children’s story, extolling the virtues of courage, cooperation and collective action against tyranny. Even in the natural world of dogs, cats, and sparrows rises up in outrage and rebellion against injustice, poverty and the suffering of children. It’s a tale of the power of music to make miracles happen. It’s a story of good defeating evil. But its beauty is haunted, for Brundibár comes from one of the darkest points in human history, when evil, at least for a time, was triumphant over good, and millions upon millions died. One could say ultimately the music has triumphed: today Brundibár is performed all over the world, and the Jewish people have survived, endured, flourished. On the other hand, one must always be wary of drawing false reassurances from the horrific lessons of the Holocaust, perhaps especially now, when children all over the world are in such mortal danger—poor children, children in war zones, Jewish and Palestinian children, as well as homeless, uninsured, unprotected children in the United States. In dark times such as these, Brundibár can make bullies behave! Rely on friends! Make common cause, build communities, organize, and resist! And tyrants of all kinds, in every generation, can be and must be made to fall.

About this Recording
This is the first commercially-released recording of Brundibár with Tony Kushner’s brilliant libretto. While faithful to the opera’s musical idiom and its magical language that gives Brundibár an immediacy for today’s audiences. Kushner makes Brundibár himself more three-dimensional, expanding the villainous organ grinder’s first song so that he can explain how he became a bully. Kushner also restores the haunting “Airplane Song” that Krása cut from the Terezín version—possibly for concern that the song’s yearning for a return home would be too painful to bear. Kushner’s libretto preserves the work’s sense of miracle, but its chilling epilogue also cautions against false reassurance that the struggle against evil is ever finished.

At Terezín, all 55 performances were cast entirely with children, though excellent adult singers were available. The Kushner adaptation has been produced with adults in the solo roles, but with the young heroes Pepíček and Aninku still sung by children. This recording, however, uses young adult voices for all solo roles, including a soprano Aninku and a tenor Pepiček, with adults in the solo roles, but with the young heroes Pepíček and Aninku still sung by children. This recording, however, uses young adult voices for all solo roles, including a soprano Aninku and a tenor Pepiček, along with a boy choir. The recording, made in Seattle on May 15, 2006, uses the performers from Music of Remembrance’s live performances of May 8 and 9, 2006, in a fully-staged presentation directed by Erich Parce.

The Story
Aninku and Pepiček’s mother is sick, so they go to the market to buy her some milk. They have no money, but they notice that whenever the organ-grinder Brundibár plays music, passers-by give him money. Aninku and Pepiček sing two songs, but nobody listens. They try to make bullies behave! Rely on friends! Make common cause, build communities, organize, and resist! And tyrants of all kinds, in every generation, can be and must be made to fall.

THE DOG
It’s no cigar, unless their song is more than his. Come on, show what friendship is!

DOG, CAT & SPARROW
Comrades gather, show your claws, add your voices to our cause! Tyrants fall! Dictators crumble! We need you to make one tumble!

(THE SCHOOLCHILDREN confer with one another, and respond.)

THE SCHOOLCHILDREN

(FIRST GROUP)
Mommy, mommy, Milk for mommy! We will form a Singing army!

(Second group)
Mommy, mommy, Milk for mommy! We will form a Singing army!

(Third group)
Mommy, mommy, Milk for mommy! We will form a Singing army!

(All the schoolchildren)
Milk for mommy!

(All the schoolchildren take Aninku and Pepieck by the hands and, led by the dog, cat and sparrow, exit, planning strategy, as....)

THE DOG
Okay, soldiers, stamp your feet! Time has come to take the street! Time to roust the villain Brundibár!

THE CAT
If you despise him, Help us surprise him! He thinks that he owns the block; He’s about to get a shock.

THE DOG
He’ll be sorry when we trounce! Pussy-cat prepare to pounce! Sparrow find more kids to go to war!

(The sparrow flies off. As the dog and the cat sing, Aninku and Pepieck exhort them to attack!)
PEPIČEK (speaking:)  
Morning, Aninku.

DOG, CAT & SPARROW (speaking:)  
The sun has bounced up high, and  
The sky is burning blue.

.Scene Two

(As the children and the animals do their morning calisthenics, they sing.)

ANINKU, PEPIČEK, DOG, CAT & SPARROW  
Rooster crows cock-a-doo
Making the sky turn blue  
Moon drops away, boo-hoo,
Farmer knows that’s his cue:
Kids go on slumbering  
Get out of bed!

Marty flings the curtains wide,  
sing:)  
the morning, performing their chores. The windows
Know we’d all rather be
School is a bother we
Know us all very well:
Rooster and ringing bell  
Rings in your head!

.Scene Three

(The street is coming to life, as people rise and greet  
the morning, performing their chores. The windows sing.)

THE WINDOWS  
Marty flings the curtains wide,  
Anna brings the budgie seed.

Raza takes the News inside,  
Vlasta takes the News to read.

Reza gives the rug a shake,  
Tonka walks the poodle out,  
Bozka’s gonna bake a cake,  
Then she’ll take the streudel out.  
Jarmila is singing...  
And the landlord,  
Out his window,  
Very wealthy,  
Watching....

.Scene Four

(The March of the Schoolchildren)

(A large group of children come out of the houses,  
carrying schoolbags. The cat, the dog and the sparrow  
stop them and address them.)

DOG, CAT & SPARROW (speaking:)  
Children stop, we must delay you!  
We need help and so we pray you  
Come with us, skip school today.

THE SPARROW  
They need milk, don’t have a penny,  
And they’ve come from far away.

THE CAT  
Mommy’s waiting! She is ailing!

THE SPARROW  
When they sing for coins, the wailing  
And the ranting and the raving
Of that bully, Brundibár,  
Bossy, pushy, misbehaving,  
Scare them off.

Lori Laitman (b. 1955)

I Never Saw Another Butterfly

Lori Laitman is an acclaimed creator of art songs performed in the United States and abroad. She received her Bachelor of Arts and Masters in music from Yale University. Since 1991, Laitman has worked with many contemporary poets, as well as setting classic poets such as Emily Dickinson. Her three CDs are available on Albany Records: Mystery—The Songs of Lori Laitman, Dreaming, and Becoming a Redwood. The Cleveland Opera presented the world première of her opera Come to Me in Dreams in 2004. Several of Laitman’s song cycles have had their première at Music of Remembrance: Holocaust 1944 (November 2000), Fathers and Sons 1945, and The Seed of Dream (May 2005, a MOR commission). This is the première recording of Laitman’s soprano and clarinet version of I Never Saw Another Butterfly.

Lori Laitman offers the following remarks:

The Butterfly opens the cycle with a cantorial-style part, conjuring up images of a fluttering butterfly. The vocal line enters with speech-based rhythms that are melodic and lyrical. The long clarinet interlude symbolizes the freedom of the butterfly. The poem was written by Pavel Friedmann, who was born on January 7, 1921, deported to Terezín on April 26, 1942, and died in Auschwitz on September 29, 1944. Despite the tremendous sadness of the text, the message of the poem is one of undying spirit.

Yes, That’s the Way Things Are was written by three children—Kolek, Löwy, and Bachner, who wrote under the name “Koleba.” Ref ecting the irony of the poem, the music has a quasi-folk song feel—a dancing, shifting rhythm, and a modal melody switching between a minor and major seventh, typical of Jewish folk song. Miroslav Kolek was born on March 30, 1932, at Horelice in Bohemia and was sent to Terezín on February 15, 1942. He died October 19, 1944, at Auschwitz. Hanus Löwy was born in Ostrová on June 29, 1931, deported to Terezín on September 30, 1942, and died in Auschwitz on October 4, 1944. There is no information on Bachner.

The author of Birdsong is unknown. In this poem, the author is able to rise above the living conditions to focus on the oneness of the garden. Ascending phrases are used to portray hope.

The Garden was written by Franta Bass, born in Brno on September 4, 1930. He was sent to Terezín on December 2, 1941, and died in Auschwitz on October 28, 1944. The little boy walking along the garden path is portrayed by a weaving clarinet part with subtle rhythmic changes.

Man Proposes, God Disposes was also written by the three children who signed their name “Koleba.” This text is a commentary on what used to be, and what is. Like a cabaret song, the vocal line uses a simple melody, and ends each section with a glissando.

The Old House, also written by Franta Bass, ends the cycle. The barren image of the deserted house is captured by the clarinet repeatedly playing one note, like a bell tolling. The voice and clarinet become more expressive as the poet recalls happier days, but then returns to the text.

Music of Remembrance Artists

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Holly Booz, soprano, the Sparrow in Brundibár, is a graduate of the University of Wisconsin School of Music; and also holds a Masters in music from The Hartt School at the University of Hartford. A member of Seattle Opera’s Young Artists Program, she has performed with Connecticut Opera, Aspen Music Festival, Midland Symphony Orchestra, and the Music Academy of the West.

Joseph Crnko, choral director, is Music Director of the Northwest Choirs, a position he has held for over 20 years. The Northwest Boychoir performs regularly with the Seattle Symphony, in addition to collaborations with other area professional arts organizations. Previously, Crnko was Music Director and Conductor for Civic Light Opera in Seattle. He has also served as music director for productions with Alaska Light Opera Theatre, Evergreen Theatre Conservatory, Seattle Children’s Theatre, and the Professional Actors Training Program at the University of Washington.

Jadd Davis, tenor, the Milkman in Brundibár, is a native of Butte, MT. He has appeared at the 5th Avenue Theatre, Coeur d’Alene Summer Theatre, Eastside Musical Theatre, OperaPlus! of Spokane/Coeur d’Alene, Allegro Ensemble, and the Northwest Bach Festival. He holds a music degree from Eastern Washington University.

Laura DeLuca, clarinet, has been a member of the Seattle Symphony since 1986, and has been a soloist with that orchestra in the Copland and Starker concerti. She is co-founder of the Seattle Chamber Players, and her extensive chamber music appearances have also included performances with the Eincle Creek and Methow festivals, and in Portugal with the Moscow Piano Quartet. A frequent performer with MOR, she was the clarinetist for Paul Schoenfield’s Camp Songs (a MOR commission), recorded on MOR’s Art from Ashes, Vol. 1. Ms. DeLuca was the solo clarinetist in the Academy Award-winning documentaries The Long Way Home and Into the Arms of Strangers: Stories of the Kindertransport. She received her formal training at Northwestern University.

Michael Drumheller, baritone, the Policeman in Brundibár, has been a soloist with Boston Lyric Opera, Cleveland Orchestra, Orchestra Seattle, Longwood Opera, Cascade Symphony, and Choral Sounds Northwest. Born in Richland, WA, Drumheller holds a Masters in music from Boston University.

Ross Hauck, tenor, Pepíček in Brundibár, is an alumnus of the University of Cincinnati College-Conservatory of Music. He has sung with Wolf Trap Opera, Sacramento Opera, Tacoma Opera, Aspen Opera, and Opera Idaho. Hauck has premiered and recorded roles in operas by American composers John Musto and Libby Larsen, and has appeared at Tanglewood, the Ravinia Festival, and the Chicago Symphony.

Auston James, tenor, the Dog in Brundibár, has appeared at Seattle Children’s Theatre, A Contemporary Theatre, Seattle Repertory Theatre, Tacoma Actor’s Guild, The Bathhouse Theatre, The Group Theatre, Pioneer Square Theatre, Civic Light Opera, The Idaho Shakespeare Festival, and Seattle Opera.

David Korn, male soprano, the Cat in Brundibár, is a New York native who holds a Bachelors and Masters in Opera Performance from The Manhattan School of Music; A graduate of Seattle Opera’s Young Artist program, he has performed at Alice Tully Hall, Aspen Opera Theater Center, Seattle Opera, and Central City Opera. Maureen McKay, soprano, Aninku in Brundibár, made her MOR debut in the November 2005 premiere of Lori Laitman’s song cycle, I Never Saw Another Butterfly, for soprano and clarinet. The soprano made her New York

**End of Act One**

**Serenade**

**Act Two**

**Scene One**

(The moon drops down, the sun comes up. The cat, the dog, Pepíček and Aninku are asleep. The sparrow flitters in.)

**The Sparrow**

One of my tricks:
Wake you at six!
Twittering loud:
Sun has arose,
Wriggle your toes!

**The Cat**

I hate the sunrise.
I think it unwise
Not to sleep if you’ve a yen;
Lovely nighttime, come again.

**The Dog**

Everybody get up now.
Daylight’s breaking, Bow wow wow!
On your feet; no more of lying flat.
Little children wake up too,
We’ve a villain to undo!
Wake up children, wake up, lazy cat!

**Dog, Cat & Sparrow (speaking:)**

Pepíček wakes up with a growl.
PEPÍČEK (speaking:)
It’s still night. I heard an owl.
Pepíček, have no fear, have no fear!
Aninku, we are here, we are here!
It’s time to go to sleep.
For day is drawing near.
Are we here.
Sorrows disappear!

**End of Act One**

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ANINKU (speaking:) ... And ghostly ladies, dressed in white...

PEPICEK (speaking:) Don’t, Aninku, stop it, please. You know it isn’t nice to tease.

ANINKU I’m just scared of Brundibar.

PEPICEK He’s a different kind of frightful.

ANINKU Did our singing make him spiteful?

PEPICEK When I sang, my voice was quaking. I’m still... shaking.

ANINKU He’s fast asleep.

PEPICEK Did our singing make him spiteful?

ANINKU He’s a different kind of frightful.

PEPICEK I’m just scared of Brundibar.

ANINKU You know it isn’t nice to tease. Don’t, Aninku, stop it, please,

PEPICEK ... And ghostly ladies, dressed in white...

ANINKU (speaking:) (speaking:) (speaking:)

THE SPARROW Only thing keeps Bullies and creeps From winning out — Pardon my cheeps — Punch in the snout.

(A cat creeps in, softly.)

THE CAT Watching by moonlight, I see how things go. All alone, the prowling cat; Catch a sparrow, mouse or rat.

THE SPARROW Oh my goodness! Something slinking! In the darkness! What, your Shrewdness, Are you thinking?

THE CAT I don’t like thinking. I watch, unthinking. Cats can see through night and fog; if you want help, ask a dog.

(The dog bounces in.)

THE DOG Rabbit’s faster than a deer, If the cook says fetch him here, Not even a greyhound can pursue. But when dogs hunt in a pack, Rabbits flee; we fetch ‘em back. And the cook can make a rabbit stew.

THE SPARROW If you are brave, Bullies behave. We need support.

City Opera debut as Despina in Mozart’s Così fan tutte, and has also appeared with the National Symphony Orchestra, Oregon Symphony, and the Seattle Symphony. A graduate of Seattle Opera’s Young Artist Program, McKay was a Filene Young Artist with Wolf Trap Opera Company, appearing as Johanna in Stephen Sondheim’s Sweeney Todd, Ismene in Telemann’s Orpheus, and Susanna in Le Nozze di Figaro. The Atlanta native earned her Bachelor of Music degree at Georgia’s Columbus State University, and her Masters in music at Ohio State University.

Mina Miller, Music of Remembrance founder and Artistic Director, and pianist, was born in New York, NY, and studied at The Manhattan School of Music, earning her Ph.D. in Music from New York University. She has performed solo recitals at London’s Wigmore Hall, the Tirol International Music Festival (Copenhagen), and the Kuopio Chamber Music Festival (Finland); concert engagements took her throughout North America, Great Britain, Europe, and Scandinavia. In 1999, her career as a recitallist and concerto soloist metamorphosed when she founded MOR and began serving as the organization’s president and artistic director. A central artistic participant—she was the pianist in the world premiere of Paul Schoenfield’s Camp Songs, Thomas Pasatieri’s Letter to Warsaw, and Lori Laitman’s The Seed of Dream Miller’s bold leadership has made MOR the home of “some of Seattle’s best musicians” (Seattle Times), drawing national attention by engaging guest artists such as soprano Jane Eaglen, tenor Vinson Cole, and Seattle Symphony conductor Gerard Schwarz. Recognized for her musical advocacy of Holocaust musicians and of new, Holocaust-related chamber works, Miller has lectured in Seattle and internationally on the Holocaust’s cultural and artistic legacy. She received the Pathfinder Award from The Piget Sound Association of Phi Beta Kappa in May 2003. In 2006, the Women’s Endowment Foundation (a supporting foundation of The Jewish Federation of Greater Seattle) honored her with the 2006 Phenomenal Woman Award. As a pianist, Miller enjoys an international reputation for her interpretations of the music of Carl Nielsen. Under the sponsorship of the Danish Government and the Danish Cultural Institute, she made extensive tours of Denmark. A recipient of the original double CD (for Hyperion Records/London) of Nielsen’s complete piano music is available on Danacord, while her CD of Janácek’s major piano works is available on Ambassador.

Erich Parce, stage director, is a baritone who has performed and recorded MOR’s world premieres of Paul Schoenfield’s Camp Songs, and Lori Laitman’s Holocaust 1944 and The Seed of Dream. Also an accomplished stage director, Mr. Parce has recently led productions of La Bohème, La Traviata, The Magic Flute, Gianni Schicchi, Il Barbieri di Siviglia, Amahl and the Night Visitors, and Susannah. Parce has sung at opera companies throughout North America and Europe, including the Metropolitan Opera, San Francisco Opera, Seattle Opera, Greater Miami Opera, L’Opéra de Nice and L’Opéra de Montréal.

Gerard Schwarz, conductor, has been Music Director of the Seattle Symphony for over 20 years. A frequent guest conductor with Music of Remembrance, he was a founding member of MOR’s Advisory Board. Schwarz has helped to build numerous orchestras including Lincoln Center’s Mostly Mozart Festival, the New York Chamber Symphony, the Los Angeles Chamber Orchestra, the Royal Liverpool Philharmonic Orchestra, and the Tokyo Philharmonic. Among his guest conducting engagements during the 2006 season are the Philadelphia Orchestra, the Czech and Dresden Philharmonics, and Seattle Opera. His nearly 100 recordings with the Seattle Symphony alone have resulted in 11 Grammy nominations, three ASCAP awards, and Record of the Year and Mostdownloads of the year honors on the classical Billboard charts. Born to Viennese parents, Schwarz is a graduate of The Juilliard School. He is a recipient of the Ditson Conductor’s Award from Columbia University and was...
named 1994 Conductor of the Year by Musical America. He holds honorary doctorates from The Juilliard School, Seattle University, the University of Puget Sound, Cornish College of the Arts and Fairleigh Dickinson University, as well as an Honorary Fellowship from John Moores University. He is a member of the National Council on the Arts.

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Morgan Smith, haritone, the title role in Brandibar, made his professional opera debut in 2001 in Britten’s Billy Budd at Seattle Opera, where he has also sung Prince Yamadori in Madama Butterfly, Capt. Peter Niles in the revised world première of Mourning Becomes Electra, Morales in Carmen, and Sonora in La Fanciulla del West. The White Plains, NY native has also performed at Austin Lyric Opera, Portland Opera, San Francisco Opera, and with the Cincinnati, Detroit, Milwaukee, Baltimore, Seattle, St. Louis, and National Symphony orchestras. His coming engagements include the world première of Thomas Pasatieri’s Frau Margot at Ft. Worth Opera, the lead role in Don Giovanni with Seattle Opera, and his appearance as solo vocalist in the 2007 world première of Jake Heggie’s For a Look or a Touch, a MOR commission.

Music of Remembrance
Music of Remembrance (MOR) fills a unique spiritual and cultural role in Seattle and throughout the United States by remembering Holocaust musicians and their art through musical performances, educational activities, musical recordings and commissions of new works.

It is well known that the Nazi regime banned performances of music by living and historical Jewish composers, and by many others they deemed degenerate. Amid the horrors, there were courageous musicians who dared to create—even imprisoned in the ghettos and camps. It is a priceless gift that much of this music has survived as a testament to the resilience of the human spirit. The Music of Remembrance mission is not religious, nor is its scope limited to Jewish music. Although the Holocaust was primarily an assault on Jewish culture, others suffered as well in what was history’s most potent instance of totalitarian suppression of intellectual and creative work. Musicians’ resistance took many forms, and by many others they deemed degenerate. Amid the horrors, there were courageous musicians who dared to create—even imprisoned in the ghettos and camps. It is a priceless gift that much of this music has survived as a testament to the resilience of the human spirit.

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Sometimes we wave hello. 
We know that he waves too. 
He sees us down below, 
Up in his yonder blue. 
Someday we’ll ride a plane, 
Someday close to the sun, 
But we’ll come home again when 
Our long journey is done.

(The crowd ignores the singing children; but people are still giving money to Brundibar.)

ANINKU (speaking:)
People don’t seem interested 
In a worried singing kid.

PEPICEK (speaking:)
They’re all grown-up; as I feared, 
The music grown-ups like is weird.

ANINKU (speaking:)
I sing like a songbird does 
But no one hears a note because...

PEPICEK (speaking:)
...That organ-grinder grinds so loud 
he’s drowned us out, and so the crowd 
Pays only him! He’s grinding gears...

ANINKU (speaking:)
...And wheezing so, it hurts my ears! 
And he’s been playing here for years!

PEPICEK (speaking:)
He plays like seasick sailors do. 
He needs a dancing bear, or two.

(The children begin to dance to the organ-grinder’s music, imitating dancing bears.)

THE MILKMAN (speaking:)
Are dancing bears allowed in town?

THE ICE-CREAM SELLER (speaking:)
No, but sometimes one escapes.

THE BAKER (speaking:)
Are they grizzly bears, or brown?

BRUNDIBAR (speaking:)
It’s two filthy jackanapes! 
Little kids!

THE POLICEMAN (speaking:)
Behave yourselves!

BRUNDIBAR (speaking:)
They have evil eyes, like elves! 
Behave! Not likely! Smotty-noses! 
Wicked! That’s my diagnosis! 
Look at one writhe and squirm, it 
Doubtless lacks a dancing permit!

THE BAKER (speaking:)
And that other wretched creature, 
Did you hear her sing, the screecher?

BRUNDIBAR (speaking:)
Starvelings chittering in their nest! 
(They ice-cream seller grabs the children and turns to the policeman.)

THE ICE-CREAM SELLER (speaking:)
What are you waiting for? Make an arrest!

PEPICEK
Daddy died, mommy’s sick in bed.

PEPICEK & ANINKU
(They are grizzly bears) 
Daddy died, mommy’s sick in bed.

THE POLICEMAN
Don’t arrest us, we will stop!

ACT ONE

1 SCENE ONE

(’s early morning. Two children, a small boy and a small girl, are walking down a city street. The Windows are watching them.)

THE WINDOWS
Down our street a little band: 
Brother holding sister’s hand. 
Mommy’s sick and daddy’s dead. 
Daddy died, mommy’s sick in bed.

THE BAKER
Mommy called Doctor What’s-his-name. 
Higgelty-piggelty, in he came.

THE POLICEMAN
I am the doctor, I know best! 
I won’t play if this persists!

ANINKU & PEPICEK
No, no, please oh Mister Cop! 
Don’t arrest us, we will stop!

2 SCENE TWO

(They street is filling up with people. An ice-cream seller, a baker and a milkman enter with carts laden with their wares.)

THE ICE-CREAM SELLER (speaking:)
My ice-cream’s so cold it burns! 
Greedy folk who gobble hasty 
Will turn blue and pucker-faced-y, 
Eat it slow, it’s nice and tasty! 
Vanil-kova! 
Chocolate-kova! 
Citronova!

THE ICE-CREAM SELLER (cont.)
Cold-throat-kova! 
Creamy! Drippy! Chilly! Yummy! 
Put my ice-cream in your tummy!
3 SCENE THREE
(People crowd around the ice-cream seller’s cart.)

THE WINDOWS
Gather round the ice-cream seller
Neath his icy-blue umbreller.

THE BAKER (speaking:)
From my bakery, hot and stuffy,
Black bread, brown bread, fat and fluffy,
Crackers crunchy, creampuffs puffy,
Cornbread, pumpernickel, rye!
Every cookie, every pie,
Every biscuit, every roll,
Cross my heart and hope to die
Oven-fresh, upon my soul.
(The crowd throngs around the baker and his basket.)

THE WINDOWS
Fresh-baked bread he hopes will tempt, he
Hopes tonight his basket’s empty.

THE MILKMAN
Milk, oh! Milk, oh! Milk, oh! Milk, oh!
Farm-fresh milk, oh!
Milk for kiddies, milk for mudders,
Milk for cats from Bessie’s udders!
Fresh cold milk, oh, milk, oh, milk.
Butter too, and cheese.

4 SCENE FOUR
(Everyone rushes to the milkman.)

THE WINDOWS
Fresh-baked bread he hopes will tempt, he
Hopes tonight his basket’s empty.

THE MILKMAN
Milk, oh! Milk, oh! Milk, oh! Milk, oh!
Farm-fresh milk, oh!
Milk for kids, milk for mudders,
Milk for cats from Bessie’s udders!
Fresh cold milk, oh, milk, oh, milk, oh.
Butter too, and cheese.

5 SCENE FIVE
(A policeman emerges from the crowd and addresses the children.)

THE POLICEMAN
Everything in life costs money,
Nothing’s given away.

For the finer things in life you
Must be able to pay.
Mister Milkman’s cap is white while
Baker’s apron is not!
Milk is fancy, bread is common,
Milk costs more than you’ve got!
Everybody must make money
If they’re planning to buy.
Whoever’s got no money
Should be planning to die.

ANINKU (speaking:)
Mummy needs milk, like the doctor said.

ANINKU & PEPECK (speaking:)
Good, Aninku, something cheerful!
They’ll pay once they’ve had an earful.

ANINKU & PEPECK (speaking:)
The song about the dog and cat?
Mr. Skinny and Mrs. Fat?
The summer wind? The harvest moon?
Or... Yes! Everybody loves this tune:

7 SCENE SEVEN
(The children put their empty milkhuckets on the street and sing.)

ANINKU & PEPECK
When the wind was blowing, blowing,
Gossey flew up high;
Daddy heard his mournful honking;
We heard daddy cry;
Why goose why goose do you fly so
If I may inquire?
If you’re feeling cold we’ll warm you
In an oven fire.
(No one pays attention to them so they try another song:)

ANINKU & PEPECK
Soaring high overhead,
Silvery-white he gleams,
While we are snug abed,
Lost in our favorite dreams.
In his propeller plane,
He can touch the sun!
And he’ll pass by again
When the next morning’s begun.
3 SCENE THREE

(People crowd around the ice-cream seller’s cart.)

THE WINDOWS
Gather round the ice-cream seller
Neath his icy-blue umbrella.

THE BAKER (speaking:)
From my bakery, hot and stuffy,
Black bread, brown bread, fat and fluffy,
Crackers crunchy, creampuffs puffy,
Cornbread, pumpernickel, rye!
Every cookie, every pie,
Every biscuit, every roll,
Cross my heart and hope to die
Oven-fresh, upon my soul.

(The crowd throngs around the baker and his basket.)

THE WINDOWS
Fresh-baked bread he hopes will tempt, he
Hopes tonight his basket’s empty.

THE MILKMAN
Milk, oh! Milk, oh! Milk, oh! Milk, oh!
Farm-fresh milk, oh!
Milk for kiddies, milk for mudders,
Milk for cats from Bessie’s udders!
Fresh cold milk, oh, milk, oh, milk.
Butter too, and cheese.

4 SCENE FOUR

(Everyone rushes to the milkman.)

THE WINDOWS
Fresh-baked bread he hopes will tempt, he
Hopes tonight his basket’s empty.

THE MILKMAN
Milk, oh! Milk, oh! Milk, oh! Milk, oh!
Farm-fresh milk, oh!
Milk for kiddies, milk for mudders,
Milk for cats from Bessie’s udders!
Fresh cold milk, oh, milk, oh, milk.
Butter too, and cheese.

5 SCENE FIVE

(Aninku and Pepicek go up to the milkman with their empty milkbucket.)

PEPICEK & ANINKU
Hey milkman right away,
Give us milk, quickly,
Fresh milk will save the day.
Mommy is sickly.

THE MILKMAN
Here’s something I have found:
You can’t deny it!
Milk makes the world go round!
Step up and buy it!

THE WINDOWS
In your bucket he will pour it
If you’ve got the money for it.

MILKMAN & WINDOWS
There’s no milk if there’s no penny;
Even kittens can’t have any.

PEPICEK & ANINKU
You’ve got a lot of milk,
Baker looks quite well-fed,
We’ve got nothing, not a cent,
And poor mommy’s sick in bed.

6 SCENE SIX

(The organ-grinder, Brundibar, arrives, playing.
The two children watch people buying bread and ice-cream and milk, paying and receiving. And they watch people dropping coins in Brundibar’s cap.)

THE POLICEMAN
Everything in life costs money,
Nothing’s given away.
For the finer things in life you
Must be able to pay.

Mister Milkman’s cap is white while
Baker’s apron is not!
Milk is fancy, bread is common,
Milk costs more than you’ve got!
Everybody must make money
If they’re planning to buy.

PEPICEK (speaking:)
But the organ-grinder, Mr. Policeman,
they pay him very well,
Though he only has music, has nothing to sell.

THE POLICEMAN (speaking:)
He’s got no merchandise,
Just music to entice,
But music’s very nice;
For pennies: worth the price!

7 SCENE SEVEN

(The children put their empty milkbucket on the street and sing.)

ANINKU (speaking:)
Pepicek, I know, I know what we’ll do!
I’ll sing a song for them, and you will too.

PEPICEK (speaking:)
Good, Aninku, something cheerful!
They’ll pay once they’ve had an earful.

ANINKU & PEPICEK (speaking:)
The song about the dog and cat?
Mr. Skinny and Mrs. Fat?
The summer wind? The harvest moon?
Or... Yes! Everybody loves this tune:

ANINKU (speaking:)
Mommy needs milk, like the doctor said.

PEPICEK (speaking:)
But we’ve got no money to buy milk and bread.

ANINKU & PEPICEK & WINDOWS
Hey, Mister Milkman, please!
Give us some milk now!

ANINKU & PEPICEK & WINDOWS
The song about the dog and cat?
Mr. Skinny and Mrs. Fat?
The summer wind? The harvest moon?
Or... Yes! Everybody loves this tune:

ANINKU (speaking:)
Look at the people; with the money they earn
They pay and receive milk and bread in return.

PEPICEK (speaking:)
The song about the organ-grinder, Mr. Policeman,
they pay him very well,
Though he only has music, has nothing to sell.

THE POLICEMAN (speaking:)
He’s got no merchandise,
Just music to entice,
But music’s very nice;
For pennies: worth the price!

ANINKU (speaking:)
Pepicek, I know, I know what we’ll do!
I’ll sing a song for them, and you will too.

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Good, Aninku, something cheerful!
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Or... Yes! Everybody loves this tune:
Sometimes we wave hello.
We know that he waves too.
He sees us down below,
Up in his yonder blue.
Someday we’ll ride a plane,
Someday close to the sun,
But we’ll come home again when
Our long journey is done.

(The crowd ignores the singing children; but people are still giving money to Brundibar.)

ANINKU (speaking:)
People don’t seem interested
In a worried singing kid.

PEPICEK (speaking:)
They’re all grown-up; as I feared,
The music grown-ups like is weird.

ANINKU (speaking:)
I sing like a songbird does
But no one hears a note because...

PEPICEK (speaking:)
...That organ-grinder grinds so loud
he’s drowned us out, and so the crowd
Pays only him! He’s grinding gears...

ANINKU (speaking:)
...And wheezing so, it hurts my ears!
And he’s been playing here for years!

PEPICEK (speaking:)
He plays like seasick sailors do.
He needs a dancing bear, or two.

(The children begin to dance to the organ-grinder’s music, imitating dancing bears.)

THE ICE-CREAM SELLER (speaking:)
No, but sometimes one escapes.

THE BAKER (speaking:)
Are they grizzly bears, or brown?

BRUNDIBAR (speaking:)
It’s two filthy jackanapes!
Little kids!

THE POLICEMAN (speaking:)
Behave yourselves!

BRUNDIBAR (speaking:)
They have evil eyes, like elves!
Behave! Not likely! Smokey-noses!
Wicked! That’s my diagnosis!
Look at that one writhe and squirm, it
Doubtless lacks a dancing permit!

THE BAKER (speaking:)
And that other wretched creature,
Did you hear her sing, the screecher?

BRUNDIBAR (speaking:)
Starvelings chittering in their nest!
(The ice-cream seller grabs the children and turns to the policeman.)

THE ICE-CREAM SELLER (speaking:)
What are you waiting for? Make an arrest!

PEPICEK
Daddy died, mommy’s sick in bed.

PEPICEK
I am Pepicek, how are you?
This is my sister, Aninku.
Sorrow in every step we tread:

PEPICEK & ANINKU
Daddy died, mommy’s sick in bed.

ANINKU
Higgelty-piggelty, in he came.

PEPICEK
"I am the doctor, I know best!"
ANINKU
Put his cold ear on mommy’s breast.

ACT ONE

1 SCENE ONE

(It’s early morning. Two children, a small boy and a small girl, are walking down a city street. The Windows are watching them.)

THE WINDOWS
While mommy’s sleeping, fetch it quick;
Milk is the best thing for the sick.

PEPICEK & ANINKU
Mommy is sleeping, fetch it quick,
Milk will cure you if you’re sick.

2 SCENE TWO

(The street is filling up with people. An ice-cream seller, a baker and a milkman enter with carts laden with their wares.)

THE ICE-CREAM SELLER (speaking:)
My ice-cream’s so cold it burns!
Greedy folk who gobble hasty
Will turn blue and pucker-faced-y,
Eat it slow, it’s nice and tasty!
Vanill-kova!
Chocolate-kova!
Citronova!
Cold-throat-kova!
Creamy! Drippy! Chilly! Yummy!
Put my ice-cream in your tummy!
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Website: www.musicofremembrance.org
ANINKU (speaking):
... And ghostly ladies, dressed in white...

PEPICEK (speaking):
Don’t, Aninku, stop it, please. You know it isn’t nice to tease.

ANINKU
I’m just scared of Brundibar.

PEPICEK
He’s a different kind of frightful.

ANINKU
Did our singing make him spiteful?

PEPICEK
He’s fast asleep.

ANINKU
We need support.

Bullies behave.
If you are brave,
Rabbits flee; we fetch ’em back,
Not even a greyhound can pursue.

If the cook says fetch him here,
if you want help, ask a dog.

THE CAT
Are you thinking?
What, your Shrewdness,
In the darkness!
Something slinking!
Oh my goodness!

THE SPARROW
Catch a sparrow, mouse or rat.

THE SPARROW (speaking):
Only thing keeps Bullies and creeps From winning out — Pardon my cheeks — Punch in the snout.

(A cat creeps in, softly.)

THE CAT
Don’t, Aninku, stop it, please.

THE SPARROW (speaking):
And too few.

ANINKU
We are little...

THE SPARROW
...And ghostly ladies, dressed in white...

ANINKU
Don’t, Aninku, stop it, please.

PEPICEK
He’s fast asleep.

ANINKU
I’m still... shaking.

When I sang, my voice was quaking.
I’m still... shaking.

PEPICEK
... And ghostly ladies, dressed in white...

ANINKU
He’s a different kind of frightful.

ANINKU
Don’t, Aninku, stop it, please.

PEPICEK
He’s fast asleep.

ANINKU
I’m scared.

THE CAT
Are you thinking?
What, your Shrewdness,
In the darkness!
Something slinking!
Oh my goodness!

THE SPARROW
Catch a sparrow, mouse or rat.

THE SPARROW (speaking):
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We are little...

THE SPARROW
...And ghostly ladies, dressed in white...

ANINKU
Don’t, Aninku, stop it, please.

THE CAT
Are you thinking?
What, your Shrewdness,
In the darkness!
Something slinking!
Oh my goodness!

By the way, you might be interested in knowing that your friend Parce has recently led productions of Porgy and Bess, the Metropolitan Opera's first revival of the 1935 production, and has also directed and/or conducted performances of other operas, including Il Barbiere di Siviglia, La Traviata, The Magic Flute, Gianni Schicchi, Il Barbiere di Siviglia, Amahl and the Night Visitors, and Susannah. Parce has sung at opera companies throughout North America and Europe, including the Metropolitan Opera, San Francisco Opera, Seattle Opera, Greater Miami Opera, L’Opéra de Nice and L’Opéra de Montréal.

Erich Parce, stage director, is a baritone who has performed and recorded MOR’s world premieres of Paul Schoenfield’s Camp Songs, and Lori Laitman’s Holocaust 1944 and The Seed of Dream. Also an accomplished stage director, Mr. Parce has recently led productions of La Bohème, La Traviata, The Magic Flute, Gianni Schicchi, Il Barbiere di Siviglia, Amahl and the Night Visitors, and Susannah. Parce has sung at opera companies throughout North America and Europe, including the Metropolitan Opera, San Francisco Opera, Seattle Opera, Greater Miami Opera, L’Opéra de Nice and L’Opéra de Montréal.

Gerard Schwarz, conductor, has been Music Director of the Seattle Symphony for over 20 years. A frequent guest conductor with Music of Remembrance, he was a founding member of MOR’s Advisory Board. Schwarz has helped to build numerous orchestras including Lincoln Center’s Mostly Mozart Festival, the New York Chamber Symphony, the Los Angeles Chamber Orchestra, the Royal Liverpool Philharmonic Orchestra, and the Tokyo Philharmonic. Among his guest conducting engagements during the 2006 season are the Philadelphia Orchestra, the Czech and Dresden Philharmonics, and Seattle Opera. His nearly 100 recordings with the Seattle Symphony alone have resulted in 11 Grammy nominations, three ASCAP awards, and Record of the Year and Most Grammy Nominated Award, as well as mainstays on the classical Billboard charts. Born to Viennese parents, Schwarz is a graduate of The Juilliard School. He is a recipient of the Ditson Conductor’s Award from Columbia University and was...
Holly Booz, soprano, the Sparrow in *Brundibár*, is a graduate of the University of Wisconsin School of Music; and also holds a Masters in music from The Hartt School at the University of Hartford. A member of Seattle Opera’s Young Artists Program, she has performed in Connecticut Opera, Aspen Music Festival, Midland Symphony Orchestra, and the Music Academy of the West.

Joseph Crnko, choral director, is Music Director of the Northwest Choruses, a position he has held for over 20 years. The Northwest Boychoir performs regularly with the Seattle Symphony, in addition to collaborations with other area professional arts organizations. Previously, Crnko was Music Director and Conductor for Civic Light Opera in Seattle. He has also served as music director for productions with Alaska Light Opera Theatre, Evergreen Theatre Conservatory, Seattle Children’s Theatre, and the Professional Actors Training Program at the University of Washington.

Jadd Davis, tenor, the Milkman in *Brundibár*, is a native of Butte, MT. He has appeared at the 5th Avenue Theatre, Coeur d’Alene Summer Theater, Eastside Musical Theater, OperaPlus of Spokane/Coeur d’Alene, Allegro Ensemble, and the Northwest Bach Festival. He holds a music degree from Eastern Washington University.

Laura DeLuca, clarinet, has been a member of the Seattle Symphony since 1986, and has been a soloist with that orchestra in the Copland and Stainer concerti. She is co-founder of the Seattle Chamber Players, and her extensive chamber music appearances have also included performances with the Icicle Creek and Methow festivals, and in Portugal with the Moscow Piano Quartet. A frequent performer with MOR, she was the clarinetist for Paul Schoenfield’s *Camp Songs* (a MOR commission), recorded on MOR’s *Art from Ashes*, Vol. 1. Ms. DeLuca was the solo clarinetist in the Academy Award-winning documentaries *The Long Way Home* and *Into the Arms of Strangers: Stories of the Kindertransport*. She received her formal training at Northwestern University.

David Korn, male soprano, the Policeman in *Brundibár*, is a native of Butte, MT. He has appeared at the 5th Avenue Theatre, Civic Light Opera, The Idaho Shakespeare Festival, and Seattle Opera. He has also served as music director for productions with Alaska Light Opera Theatre, Evergreen Theatre Conservatory, Seattle Children’s Theatre, and the Professional Actors Training Program at the University of Washington.

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Michael Drumheller, baritone, the Policeman in *Brundibár*, has been a soloist with Boston Lyric Opera, Cleveland Orchestra, Orchestra Seattle, Longwood Opera, Cascade Symphony, and Choral Sounds Northwest. Born in Richland, WA, Drumheller holds a Masters in music from Boston University.

Ross Hauck, tenor, the Dog in *Brundibár*, is an alumnus of the University of Cincinnati College-Conservatory of Music. He has sung with Wolf Trap Opera, Sacramento Opera, Tacoma Opera, Aspen Opera, and Opera Idaho. Hauck has premiered and recorded roles in operas by American composers John Musto and Libby Larsen, and has appeared at Tanglewood, the Ravinia Festival, the National Symphony Orchestra, and the Chicago Symphony.

Auston James, tenor, the Dog in *Brundibár*, has appeared at Seattle Children’s Theatre, A Contemporary Theatre, Seattle Repertory Theatre, Tacoma Actor’s Guild, The Bathhouse Theatre, The Group Theatre, Pioneer Square Theatre, Civic Light Opera, The Idaho Shakespeare Festival, and Seattle Opera.

David Korn, male soprano, the Cat in *Brundibár*, is a New York native who holds a Bachelors and Masters in music from The Hartt School at the University of Hartford. He has performed at Alice Tully Hall, Aspen Opera Theater Center, Seattle Opera, and Central City Opera.


Send out a call! 
Tyrians must fall! 

THE DOG
I’m a mutt and you are right, 
And the butt I’d love to bite’s

THE CAT & SPARROW 
This is our town and we know it well. 
We know where hundreds of children dwell. 
We will address them all, 
Wake them up with our call, 
Each one will say “thumbs up!”
We will enlist them all
After the sun comes up; 
He can’t resist them all.
What can scare Brundibar?
Three hundred kids will do.
And there’ll be even more.
You will make three-o-two.
Bullying Brundibar
Won’t scare us anymore!

THE DOG 
Morning, Pepicku. 
That’s the sparrow. Night is gone.

THE CAT 
I hate the sunrise. 
I think it unwise 
Not to sleep if you’ve a yen; 
Lovely nighttime, come again.

THE DOG 
Everybody get up now.
Daylight’s breaking, Bow wow wow!
On your feet; no more of lying flat.
Little children wake up too,
We’ve a villain to undo!
Wake up children, wake up, lazy cat!

THE DOG & SPARROW (speaking) 
Pepicek wakes up with a growl.

PEPICEK (speaking) 
It’s still night. I heard an owl.

THE DOG & SPARROW (speaking) 
Aninku wakes up with a yawn.

ANINKU (speaking) 
That’s the sparrow. Night is gone.
Morning, Pepicku.

ACT TWO

SCENE ONE

(The moon drops down, the sun comes up. The cat, the dog, Pepicek and Aninku are asleep. The sparrow flitters in.)

THE SPARROW
One of my tricks:
Wake you at six! 
Twitting loud:
Sun has arose, 
Wriggle your toes!

THE DOG 
We are here.
Sorrows disappear!

END OF ACT ONE 

SERENADE 

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Anna brings the budgie seed.

Marty flings the curtains wide, THE WINDOWS sing:

(The street is coming to life, as people rise and greet Sleeping instead!

Know we'd all rather be School is a bother we Rooster and ringing bell Pillow, a blunder, it Don't stuff it under the Till their alarm clocks ring. Kids go on slumbering Till their alarm clocks ring. Don’t stuff it under the Pillow, a blunder, it Rings in your head!

Kids go on slumbering Till their alarm clocks ring. Don’t stuff it under the Pillow, a blunder, it Rings in your head!

Rooster crows cock-a-doo Making the sky turn blue Moon drops away, boo-hoo, Farmer knows that’s his cue: Get out of bed!

PEPIČEK (speaking:) Morning, Aninku.

DOG, CAT & SPARROW (speaking:) The sun has bounced up high, and The sky is burning blue.

Scene two

(Ass the children and the animals do their morning calisthenics, they sing)

ANINKU, PEPIČEK, DOG, CAT & SPARROW

Rooster crows cock-a-doo Making the sky turn blue Moon drops away, boo-hoo, Farmer knows that’s his cue: Get out of bed!

Kids go on slumbering Till their alarm clocks ring. Don’t stuff it under the Pillow, a blunder, it Rings in your head!

Rooster and ringing bell Know us all very well: School is a bother we Know we’d all rather be Sleeping instead!

PEPIČEK (speaking:) Morning, Aninku.

DOG, CAT & SPARROW (speaking:) The sun has bounced up high, and The sky is burning blue.

Scene three

(The street is coming to life, as people rise and greet the morning, performing their chores. The windows sing)

THE WINDOWS

Marty flings the curtains wide, Anna brings the budgie seed.

Ruzá takes the News inside, Vlasta takes the News to read. Reza gives the rug a shake, Tonka walks the poodle out, Bozka’s gonna bake a cake, Then she’ll take the streudel out. Jarmila is singing... And the landlord, Out his window, Very wealthy, Watching...

Scene four

(The March of the Schoolchildren

(A large group of children come out of the houses, carrying schoolbags. The cat, the dog and the sparrow stop them and address them:)

DOG, CAT & SPARROW (speaking:) Children stop, we must delay you! We need help and so we pray you Come with us, skip school today.

THE SPARROW

They need milk, don’t have a penny, And they’ve come from far away. They are two and you are many.

THE CAT

Mommy’s waiting! She is ailing!

THE SPARROW

When they sing for coins, the waiting And the rantine and the raving Of that bully, Brundibár, Bossy, pushy, misbehaving, Scares them off.

dancing to Brundibár’s music, but the organ-grinder chases them away, loudly declaring his dislike for children and his pride in being a bully.

Night comes. The two children are frightened and stumped. How can they overcome Brundibár and earn the money to buy milk? A sparrow, a cat, and a dog appear, and help work out a plan with Aninku and Pepíček. The next morning, they enlist all of the village children in forming a large choir. While the children sing, the animals attack Brundibár, and together they drown out the organ-grinder’s music. A crowd gathers, and before long Pepíček’s milk pail is full of coins. Brundibár demands a cut of the children’s income, but they chase him away. Aninku and Pepíček buy their milk, and everyone celebrates the power of friends working together to overthrow tyranny.

Lori Laitman (b. 1955)

I Never Saw Another Butterfly

Lori Laitman is an acclaimed creator of art songs performed in the United States and abroad. She received her Bachelor of Arts and Masters in music from Yale University. Since 1991, Laitman has worked with many contemporary poets, as well as setting classic poets such as Emily Dickinson. Her three CDs are available on Albany Records: Mystery—The Songs of Lori Laitman, Dreaming, and Becoming a Redwood. The Cleveland Opera presented the world première of her opera Come to Me in Dreams in 2004. Several of Laitman’s song cycles have had their première at Music of Remembrance: Holocaust 1944 (November 2000), Fathers and Sons (April 2003), and The Seed of Dream (May 2005, a MOR commission). This is the première recording of Laitman’s soprano and clarinet version of I Never Saw Another Butterfly.

Lori Laitman offers the following remarks:

The Butterfly opens the cycle with a cantorial-style part, conjuring up images of a fluttering butterfly. The vocal line enters with speech-based rhythms that are melodic and lyric. The long clarinet interlude symbolizes the freedom of the butterfly. The poem was written by Pavel Friedmann, who was born on January 7, 1921, deported to Terezín on April 26, 1942, and died in Auschwitz on September 29, 1944. Despite the tremendous sadness of the text, the message of the poem is one of undying spirit.

Yes, That’s the Way Things Are was written by three children—Kolek, Löwy, and Bachner, who wrote under the name “Koleba.” Reflecting the irony of the poem, the music has a quasi-folk song feel—a dancing, shifting rhythm, and a modal melody switching between a minor and major seventh, typical of Jewish folk song. Miroslav Kolek was born on March 30, 1932, at Horelice in Bohemia and was sent to Terezín on February 15, 1942. He died October 19, 1944, at Auschwitz. Hans Löwy was born in Ostrova on June 29, 1931, deported to Terezín on September 30, 1942, and died in Auschwitz on October 4, 1944. There is no information on Bachner.

The author of Birdsong is unknown. In this poem, the author is able to rise above the living conditions to focus on the loftiness of life. Ascending phrases are used to portray hope.

The Garden was written by Franta Bass, born in Brno on September 4, 1930. He was sent to Terezín on December 2, 1941, and died in Auschwitz on October 28, 1944. The little boy walking along the garden path is portrayed by a weaving clarinet part with subtle rhythmic changes.

Man Proposes, God Disposes was also written by the three children who signed their name “Koleba.” This text is a commentary on what used to be, and what is. Like a cabaret song, the vocal line uses a simple melody, and ends each section with a glissando.

The Old House, also written by Franta Bass, ends the cycle. The barren image of the deserted house is captured by the clarinet repeatedly playing one note, like a bell tolling. The voice and clarinet become more expressive as the poet recalls happier days, but then returns to the barren text.

Music of Remembrance Artists
conditions. Segments of the performance were filmed and included in the film Der Führer schenkt den Juden eine Stadt (The Führer Gives the Jews a City), produced by the Nazis and directed by a camp inmate, the great actor and singer Kurt Gerron.

The opera’s director and designer, the poet Saudek, Kurt Gerron and nearly all the children who performed Brundibár, including Honza Treichlinger, the boy who became a Terezín celebrity for creating the title role of the wicked organ grinder—were eventually sent to Auschwitz where they were murdered. Hans Krása died in the gas chambers of Auschwitz in October 1944. Brundibár is a beautiful children’s story, extolling the virtues of courage, cooperation and collective action against tyranny. Even the natural world of dogs, cats, and sparrows rises up in outrage and rebellion against injustice, poverty and the suffering of children. It’s a tale of the power of music to make miracles happen. It’s a story of good defeating evil. But its beauty is haunted, for Brundibár comes from one of the darkest points in human history, when evil, at least for a time, was triumphant over good, and millions upon millions died. Aslaini the music has triumphed: today Brundibár is performed all over the world, and the Jewish people have survived, endured, flourished. On the other hand, one must always be wary of drawing false reassurances from the horrific lessons of the Holocaust, perhaps especially now, when children all over the world are in such mortal danger—poor children, children in war zones, Jewish and Palestinian children, as well as homeless, uninsured, unprotected children in the United States. In dark times such as these, Brundibár, both the opera and its tragic history, shouldn’t offer us too much reassurance. We shouldn’t draw comfort from the fact that, even after the worst has happened, people and art survive, because after all, only some people survive, while many are lost, and some art is salvaged, but much creative brilliance, like Hans Krása’s, is extinguished before its time; and what the world loses can’t be recouped. Instead of false comfort, Brundibár offers inspiration to action, and exhortation. Be brave, and you can make bullies behave! Rely on friends! Make common cause, build communities, organize, and resist! And tyrants of all kinds, in every generation, can be and must be made to fall.

About this Recording

This is the first commercially-released recording of Brundibár with Tony Kushner’s brilliant libretto. While faithful to the opera’s musical idioms and its magical language that gives Brundibár an immediacy for today’s audiences. Kushner makes Brundibár himself more three-dimensional, expanding the villainous organ grinder’s first song so that he can explain how he became a bully. Kushner also restores the haunting “Airplane Song” that Krása cut from the Terezín version —possibly for concern that the song’s yearning for a return home would be too painful to bear. Kushner’s libretto preserves the work’s sense of miracle, but its chilling epilogue also cautions against false reassurance that the struggle against evil is ever finished.

At Terezín, all 55 performances were cast entirely with children, though excellent adult singers were available. The Kushner adaptation has been produced with adults in the solo roles, but with the young heroes Pepíček and Aninku still sung by children. This recording, however, uses young adult voices for all solo roles, including a soprano Aninku and a tenor Pepíček, with children. The recording, made in Seattle on May 15, 2006, uses the performers from Music of Remembrance’s live performances of May 8 and 9, 2006, in a fully-staged presentation directed by Erich Parce.

The Story

Aninku and Pepíček’s mother is sick, so they go to the market to buy her some milk. They have no money, but they notice that whenever the organ-grinder Brundibár plays music, passers-by give him money. Aninku and Pepíček sing two songs, but nobody listens. They try
Aninku and Pepicek conduct as the schoolchildren sing "milkbucket. While Brundibar watches, astonished, they assemble into a choir, standing before the empty stage. From Aninku, the fanfare starts and the schoolchildren sing a lay:"

Mommy sings a lullaby:

Mommy sings "Rakobaye, Baby, when you are grown, You'll sing a lullaby and I'll be left alone.

Baby blackbird, fly now; Time to go; Who knows why?

Spring is gone, Summer's in, World awaits, it's Time to fly..."

(Refrain)"

Trees grow high, rivers dry, Clouds and hours billow by, Day by day, flown away... Baby, in such a rush,

Grew up, grew straight and tall; Maybe you'll feel a blush When, Mommy, you recall: Naked how you bathed us, I the sink;

Warm and wet, Gave us milk, Whispered soft, "Little pet, You'll soon forget..." (Refrain)"

Trees grow high, rivers dry, Clouds and hours billow by, Day by day, flown away... thought that Brundibär – like any opera – required an overture. However, there exists no evidence that the overture was ever performed at Terezín, and Krása's intent for it remains unclear.

Brundibär is known today as the children's opera that was performed 55 times at the Terezín concentration camp near Prague. Its casts needed constant replenishing when the child performers were transported to death camps after most shows. Although the Nazis exploited Brundibär in propaganda intended to convince the world of their benign treatment of Terezín's inmates, nearly all of the children who performed in the opera were deported to Auschwitz and died in the gas chambers.

In 1992 Brundibár was republished, and since then the opera has been performed at least 100 times across Europe and the Americas. More than sixty years after Terezín, Brundibär continues to speak to people of all ages through its story, music and legacy. In 2003, Pulitzer Prize-winning playwright Tony Kushner and illustrator Maurice Sendak collaborated on a striking picture book of the Brundibär tale, and this has become the basis for a new production of the opera using Kushner’s English-language libretto.

Tony Kushner offers the following remarks: In 1938, the Czech Ministry of Education and Culture sponsored a competition for a children’s opera. Among those vying for the prize was a 40-year-old Prague composer, Hans Krása, whose entry, libretto by the playwright Adolf Hoffmeister, was Brundibär (the word is Czech for bumblebee). I haven’t been able to find out whether Brundibär won the competition or whether the competition was ever concluded. A few months after the opera was completed the German army invaded and occupied Czechoslovakia. Krása, who was Jewish, would have been barred from participation in such a contest, his music unperformable before a general audience of Jews.

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Kuchař wrote a new anthem for the opera’s finale, emphasizing Brundibär’s political value as allegory—in photos of the production the boy playing Brundibär is wearing a mustache, which, though more of the handlebar than toothbrush variety, surely made its point.

Brundibär was performed 55 times at Terezín. It was begun by Jews for Jews, but before long the camp officials recognized the propaganda potential of Brundibär, with its singing prisoner children and "happy" (or at least momentarily distracted) prisoner audiences. The opera was performed for the International Red Cross committee of one (an inexperienced young man, utterly charmed and duped by the Nazi commandant) sent to inspect camp
Hans Krása (1899-1944)

Brundibár • Overture for Small Orchestra

The fate of children in the Holocaust represents a uniquely haunting tragedy. It has been estimated that over one million children were murdered under Nazi rule. Children had even smaller chances of surviving the camps. In the ghettos they were especially vulnerable to disease and starvation. Not considered useful for forced labor, children were commonly selected for execution as soon as they arrived at the camps. At the Terezín concentration camp alone, 15,000 children under the age of fifteen passed through the gates between 1942 and 1944. Perhaps fewer than 100 of them were still alive by the war’s end. Yet, remarkably, many of Terezín’s children were part of an inspiring creative legacy. In this recording we remember those children through the words they wrote, and the music they sang.

Mina Miller,
Music of Remembrance Artistic Director

Hans Krása (1899-1944) came of age in his native Prague, which was a major crossroads during a watershed period in European musical life. If his early promise had not been cut short by World War II and the Holocaust, Krása might have continued emerging as an influential composer of his generation. Krása learned piano and violin as a child and went on to study composition with Alexander Zemlinsky. On October 16, 1944 Krása was deported to Auschwitz and murdered upon his arrival.

Krása, a Jew and an anti-fascist, was arrested by the Nazis on August 10, 1942 and sent to the Terezín concentration camp. Like the other Czech composers at Terezín, Krása was ordered to compose the work by the camp’s Nazi authorities, who subsequently daring, as a modern composer, to write melodic music. This reflects my whole attitude to music, whether it is called modern or anything else. My music is strictly founded on the concept of accessible melodic character.”

Krása’s first important success as a composer came in 1920 with his Four Orchestral Songs, based on the “Songs from the Gallows” poems of Christian Morgenstern. His 1923 Symphony was performed under Serge Koussevitzky in Boston, and his 1933 prize-winning opera Verlohnung im Traum (Betrothal in a Dream), based on a Dostoevsky story, was conducted in Prague by George Szell. Krása produced numerous chamber and vocal works, and composed incidental music to the theatre piece “Youth at Play” by Adolf Hoffmeister, later his collaborator on Brundibár.

Krása, a Jew and an anti-fascist, was arrested by the Nazis on August 10, 1942 and sent to the Terezín concentration camp. Like the other Czech composers imprisoned there – Viktor Ullmann, Gideon Klein, Pavel Haas – Krása became part of a remarkable creative community. Krása’s compositions at Terezín include a set of songs, the Passacaglia and Fuge for string trio (1943), and the Overture for Small Orchestra (1943-44) presented on this recording. The children’s opera Brundibár, which Krása re-scored at Terezín, is the core of an extraordinary legacy.

On October 16, 1944 Krása was deported to Auschwitz and murdered upon his arrival. Brundibár • Overture for Small Orchestra was composed at the height of Brundibár’s popularity at the camp, and there has been speculation that he intended it as an introduction to the children’s opera. The overture is scored for 2 clarinets, 2 trumpets, 4 violins, 2 violas, 2 cellos, and piano. With the exception of the violas, the work’s instrumentation is similar to the opera, and contains at least one melodic parallel. Survivors from Terezín have recalled that Krása was ordered to compose the work by the camp’s Nazi authorities, who

Now you are very old.
Your hair is soft and grey.
Mommy, the cradle’s cold.
Blackbird has flown away....

(The crowd of people, including the policeman, the milkman, the baker and the ice-cream seller, have gathered to listen. In silence, they put lots and lots of money in the milkbucket. Pepícek looks in.)

Pepícek (speaking:)
Ladies, and gentlemen! And, mostly, child-er-ren! Thank you, et cetera!

This ends our opera.

Aninku (speaking:)
Just listen, we’re here to say: Don’t worry! Help’s on the way!

EVERYONE

And bullies disappear!
Friends will volunteer!
You’ll see him fade away!
That’s the whole point of it!

When a bully’s near,
tell him you’re not afraid!
You’ll see him fade away!
Friends will volunteer!
And bullies disappear! (Brundibár sneaks back onstage and addresses the audience!)

Brundibár

Hans Krása (1899-1944)
The last, the very last
So richly, brightly, dazzlingly yellow.
Perhaps if the sun’s tears would sing
Against a white stone....
Such, such a yellow
Is carried lightly ‘way up high.
It went away I’m sure because it wished to
Kiss the world good-bye.

For seven weeks I’ve lived in here,
Peeped up inside this ghetto.
But I have found what I love here.
The dandelions call to me
And the white chestnut branches in the court.
Only I never saw another butterfly.
That butterfly was the last one.
Butterflies don’t live in here,
in the ghetto.

EVEN YOURE
Tyrants come along,
But just you wait and see!
They topple one-two-three!
Our friends make us strong!
And so we end our song.

KONEC!
( THE END!)

I NEVER SAW ANOTHER BUTTERFLY

MUSIC BY LORI LAITMAN

Poems by Terezín’s child prisoners murdered in the Holocaust

The last, the very last
So richly, brightly, dazzlingly yellow.
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Butterflies don’t live in here,
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No performance or reading of this work may be given without express permission of the adapter.
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Lori LAITMAN
(b. 1955)

I Never Saw Another Butterfly (1995-96)

World première recording of new arrangement for soprano and clarinet

Poems by Terezín’s child prisoners murdered in the Holocaust

The Butterfly (Pavel Friedmann)
Yes, That’s the Way Things Are (Koleba)
Birdsong (Anonymous)
The Garden (Franta Bass)
Man Proposes, God Disposes (Koleba)
The Old House (Franta Bass)

Maureen McKay, Soprano • Laura DeLuca, Clarinet

Permission to use these texts was granted by The Jewish Museum of Prague, copyright holder.

This recording was made possible by the generous support of the Charles Simonyi Fund for Arts and Sciences.
Hans
KRÁSA
(1899-1944)

Brundibár (1943) 1
Czech libretto by Adolf Hoffmeister • English adaptation by Tony Kushner
Erich Parce, Stage Director

World première recording of the Tony Kushner libretto

Cast (in order of appearance)

Pepěček ............................. Ross Hauck
Aninku ................................ Maureen McKay
Ice Cream Seller ........................ Jesse Parce
Baker ................................ Evan Waltz
Milkman ............................... Jadd Davis
Policeman .............................. Michael Drumheller
Brundibár ............................. Morgan Smith
Sparrow ............................... Holly Boaz
Cat ..................................... David Korn
Dog .................................. Auston James

Northwest Boychoir • Joseph Crnko, Chorus-master
Music of Remembrance • Gerard Schwarz, Conductor

Permission to use the English libretto by Tony Kushner was granted by the author.

Overture for Small Orchestra (1943-44) 2
Craig Sheppard, Piano
Music of Remembrance • Gerard Schwarz, Conductor

1. YES, THAT'S THE WAY THINGS ARE
(Koleba: M. Košek, H. Löwy, Bachner)

I.
In Terezín in the so-called park
A queer old granddad sits
Somewhere there in the so-called park.
He wears a beard down to his lap
And on his head, a little cap.

II.
Hard crusts he crumbles in his gums,
He's only got one single tooth.
My poor old man with working gums,
Instead of soft rolls, lentil soup.
My poor old greybeard!

2. BIRDSONG
(Anonymous, 1941)

He doesn’t know the world at all
Who stays in his nest and doesn’t go out.
He doesn’t know what birds know best
Nor what I want to sing about,
That the world is full of loveliness.

When dewdrops sparkle in the grass
And earth’s aflood with morning light,
A blackbird sings upon a bush
To greet the dawning after night.
Then I know how fine it is to live.

Hey, try to open up your heart
To beauty; go to the woods someday
And weave a wreath of memory there.
Then if the tears obscure your way
You’ll know how wonderful it is
To be alive.

3. THE GARDEN
(Pranta Bass)

A little garden
Fragrant and full of roses.
The path is narrow
And a little boy walks along it.
A little boy, a sweet boy,
Like that growing blossom.
When the blossom comes to bloom,
The little boy will be no more.

4. MAN PROPOSES, GOD DISPOSES
(Koleba, 1944: M. Košek, H. Löwy, Bachner)

I.
Who was helpless back in Prague,
And who was rich before,
He’s a poor soul here in Terezín,
His body’s bruised and sore.

II.
Who was toughened up before,
He’ll survive these days.
But who was used to servants
Will sink into his grave.

5. THE OLD HOUSE
(Pranta Bass)

Deserted here, the old house
stands in silence, asleep.
The old house used to be so nice,
before, standing there,
it was so nice.

Now it is deserted,
rotting in silence—
What a waste of houses,
a waste of hours.
Ela Stein Weissberger’s photo of the Brundibár cast at Terezín, in which she played the Cat (front row, dressed in black).

Ela Stein Weissberger joining the cast of Music of Remembrance’s Brundibár, May 8, 2006.

A special thanks to Ela Stein Weissberger for sharing her courage and memories with the world.
Brundibár is part of an inspiring human legacy. Hans Krása’s beautiful children’s opera, performed 55 times at the Terezín concentration camp, stands as a memorial to its original performers, the child inmates of Terezín. Tony Kushner’s acclaimed new English libretto, which receives its world première recording here, brings a modern vibrancy to Brundibár’s story about the triumph of good over evil, and the power of friendship to change the world. Contemporary American composer Lori Laitman’s powerful song cycle I Never Saw Another Butterfly captures the voices of six extraordinary poems by Terezín’s child prisoners. Krása’s and Laitman’s works are a deep tribute to the human spirit. They honor the lives and legacy of those remarkable persons – especially children – whose creative work was an expression of spiritual resistance to tyranny. Produced by Music of Remembrance, a Seattle-based non-profit organization dedicated to remembering Holocaust musicians through their art (www.musicofremembrance.org).