

1
00:00:00,000 --> 00:00:08,890

2
00:00:08,890 --> 00:00:13,180
Here is a story of four Jewish
composers, Gideon Klein, Pavel

3
00:00:13,180 --> 00:00:16,780
Haas, Viktor Ullmann,
and Hans Krasa

4
00:00:16,780 --> 00:00:18,970
They lived in a
Nazi concentration

5
00:00:18,970 --> 00:00:22,750
camp in the town of
Terezin in Czechoslovakia.

6
00:00:22,750 --> 00:00:24,460
During their
imprisonment under some

7
00:00:24,460 --> 00:00:27,670
of the most horrible
circumstances imaginable,

8
00:00:27,670 --> 00:00:31,540
they wrote music, and amazingly
some of this music survived.

9
00:00:31,540 --> 00:00:35,230
Now almost 50 years after
their compositions were first

10
00:00:35,230 --> 00:00:38,590
performed to an audience
of starving camp inmates,

11
00:00:38,590 --> 00:00:40,390
their music will be heard again.

12

00:00:40,390 --> 00:00:44,065
From member station WGBH in
Boston, Sharon Basco reports.

13

00:00:44,065 --> 00:00:47,296
[MUSIC PLAYING]

14

00:00:47,296 --> 00:00:52,760

15

00:00:52,760 --> 00:00:56,750
Six years ago, Boston Symphony
Orchestra violinist Mark Ludwig

16

00:00:56,750 --> 00:01:00,530
was reading the biography of the
former chief rabbi of Berlin.

17

00:01:00,530 --> 00:01:02,930
He read references to
chamber music concerts

18

00:01:02,930 --> 00:01:05,150
in Theresienstadt,
a concentration

19

00:01:05,150 --> 00:01:06,860
camp in Czechoslovakia.

20

00:01:06,860 --> 00:01:10,430
I became aware of
a very rich body

21

00:01:10,430 --> 00:01:14,060
of music that was written by
four composers in particular--

22

00:01:14,060 --> 00:01:19,280
Gideon Klein, Viktor Ullmann,
Hans Krasa, and Pavel Haas.

23

00:01:19,280 --> 00:01:23,210

Tragically, they all
perished in the Holocaust.

24
00:01:23,210 --> 00:01:26,660
Ludwig wondered whether their
music had somehow survived.

25
00:01:26,660 --> 00:01:29,720
He wrote to libraries in
Prague and Holocaust archives

26
00:01:29,720 --> 00:01:30,800
in Israel.

27
00:01:30,800 --> 00:01:33,290
Piece by piece, Ludwig
began to uncover

28
00:01:33,290 --> 00:01:37,340
penciled, tattered manuscripts
for string trios and quartets

29
00:01:37,340 --> 00:01:39,320
from archives and
from the closets

30
00:01:39,320 --> 00:01:41,630
and attics of camp survivors.

31
00:01:41,630 --> 00:01:44,360
Symphonic works came from
the files of the Czech state

32
00:01:44,360 --> 00:01:45,770
publishing house.

33
00:01:45,770 --> 00:01:47,970
Ludwig learned that
three of the composers

34
00:01:47,970 --> 00:01:50,960
had had their music performed
by major European orchestras

35

00:01:50,960 --> 00:01:54,290

before the war, but the
youngest composer, Gideon Klein,

36

00:01:54,290 --> 00:01:56,540

was something of a
mystery until Ludwig

37

00:01:56,540 --> 00:01:59,510

met Theresienstadt
survivor George Horner.

38

00:01:59,510 --> 00:02:03,560

I told him that I knew
most of these musicians

39

00:02:03,560 --> 00:02:06,440

from the concentration camp.

40

00:02:06,440 --> 00:02:10,910

In fact, I knew Gideon
Klein long before that

41

00:02:10,910 --> 00:02:12,810

and I knew him quite well.

42

00:02:12,810 --> 00:02:16,430

A musician himself, George
Horner had known Klein at home

43

00:02:16,430 --> 00:02:18,410

in Moldavia before the war.

44

00:02:18,410 --> 00:02:20,930

Horner was with Klein
in Theresienstadt

45

00:02:20,930 --> 00:02:22,850

and knew that he and
his fellow composers

46

00:02:22,850 --> 00:02:24,320
were sent to Auschwitz.

47
00:02:24,320 --> 00:02:27,650
Pavel Haas, Viktor Ullmann, and
Hans Krasa, all in their 40s,

48
00:02:27,650 --> 00:02:28,820
died there.

49
00:02:28,820 --> 00:02:32,810
Klein was 26 when he died
in a forced-labor coal mine.

50
00:02:32,810 --> 00:02:35,540
George Horner says that of
all the concentration camps

51
00:02:35,540 --> 00:02:38,240
probably only in
Theresienstadt could prisoners

52
00:02:38,240 --> 00:02:40,490
manage to compose and perform.

53
00:02:40,490 --> 00:02:45,380
The music was really
a source of strength

54
00:02:45,380 --> 00:02:48,510
and a source of courage.

55
00:02:48,510 --> 00:02:51,920
And I myself used to
play in the evenings

56
00:02:51,920 --> 00:02:56,870
for small groups of prisoners
just to cheer them up.

57
00:02:56,870 --> 00:03:00,740
Theresienstadt was a model
camp, a fake town beautified

58

00:03:00,740 --> 00:03:03,530
by the Nazis in an attempt
to convince the Red Cross

59

00:03:03,530 --> 00:03:05,870
that death camps did not exist.

60

00:03:05,870 --> 00:03:08,150
George Horner remembers
watching Gideon Klein

61

00:03:08,150 --> 00:03:10,460
at the piano, the young
composer shutting out

62

00:03:10,460 --> 00:03:13,730
all the misery around him as
he worked on his compositions.

63

00:03:13,730 --> 00:03:17,209
[MUSIC PLAYING]

64

00:03:17,209 --> 00:03:35,640

65

00:03:35,640 --> 00:03:40,410
The music is in some ways
very sad, very reflective

66

00:03:40,410 --> 00:03:42,540
of their life situation.

67

00:03:42,540 --> 00:03:44,760
But on the other
side there is music

68

00:03:44,760 --> 00:03:48,720
that is very light,
almost cabaret-like,

69

00:03:48,720 --> 00:03:52,860

as if to bring the
listener, and in those days

70
00:03:52,860 --> 00:03:55,410
those people in the
camp, back to a better

71
00:03:55,410 --> 00:03:57,510
time, an escape if you will.

72
00:03:57,510 --> 00:04:00,954
[MUSIC PLAYING]

73
00:04:00,954 --> 00:04:12,290

74
00:04:12,290 --> 00:04:15,200
Gideon Klein's string
trio and string quartet

75
00:04:15,200 --> 00:04:17,870
were among the works uncovered
by the Boston Symphony

76
00:04:17,870 --> 00:04:19,459
Orchestra's Mark Ludwig.

77
00:04:19,459 --> 00:04:21,620
He and three other
BSO string players

78
00:04:21,620 --> 00:04:24,470
are preparing the chamber
works for January premiere

79
00:04:24,470 --> 00:04:25,760
in Amsterdam.

80
00:04:25,760 --> 00:04:27,980
I vividly remember
the first time

81

00:04:27,980 --> 00:04:30,200
that we sat down as a group.

82
00:04:30,200 --> 00:04:33,840
We came into the room
and played this music.

83
00:04:33,840 --> 00:04:36,720
And what an experience.

84
00:04:36,720 --> 00:04:38,040
It's overwhelming.

85
00:04:38,040 --> 00:04:41,550
To try to even describe
it it's too much.

86
00:04:41,550 --> 00:04:42,330
So many thoughts.

87
00:04:42,330 --> 00:04:43,872
You're flooded with
so many feelings.

88
00:04:43,872 --> 00:04:49,490

89
00:04:49,490 --> 00:04:51,170
Ludwig and his
colleagues say they

90
00:04:51,170 --> 00:04:54,860
felt ambushed by their emotional
responses to the music.

91
00:04:54,860 --> 00:04:57,080
Cellist Sado Knudsen
was sick for a week

92
00:04:57,080 --> 00:04:58,520
after the first rehearsal.

93

00:04:58,520 --> 00:05:00,110
It can get to you.

94
00:05:00,110 --> 00:05:05,150
If you think about it a lot and
you were rehearsing the music

95
00:05:05,150 --> 00:05:08,810
and really trying to capture
what I think they were going

96
00:05:08,810 --> 00:05:13,670
through in their minds, you can
really get wrapped up in it,

97
00:05:13,670 --> 00:05:16,860
and it can be rather depressing.

98
00:05:16,860 --> 00:05:22,490

99
00:05:22,490 --> 00:05:26,480
You can definitely feel the
desperation and the agony

100
00:05:26,480 --> 00:05:29,210
in the composition.

101
00:05:29,210 --> 00:05:33,200
It has a very creepy
and cold feeling.

102
00:05:33,200 --> 00:05:36,680
Chinese violinist Si-jing Quan
says the music brought back

103
00:05:36,680 --> 00:05:39,290
painful memories of his
own family suffering

104
00:05:39,290 --> 00:05:41,300
during the Cultural Revolution.

105

00:05:41,300 --> 00:05:43,400

And violinist Ronan

Lefkowitz says

106

00:05:43,400 --> 00:05:45,410

the works created

in Theresienstadt

107

00:05:45,410 --> 00:05:48,530

are both historical

documents and good music.

108

00:05:48,530 --> 00:05:52,340

It deserves to be remembered

and played, listened to.

109

00:05:52,340 --> 00:05:55,070

And that's the most

important thing to me

110

00:05:55,070 --> 00:05:59,780

that civilization leaves behind

it is its artistic works.

111

00:05:59,780 --> 00:06:02,750

The Boston Symphony Orchestra

will perform a composition

112

00:06:02,750 --> 00:06:05,750

by Pavel Haas in

Carnegie Hall next month.

113

00:06:05,750 --> 00:06:07,850

And Theresienstadt

survivor George Horner

114

00:06:07,850 --> 00:06:11,060

believes Haas anticipated

just such a resurrection

115

00:06:11,060 --> 00:06:12,090

of his work.

116

00:06:12,090 --> 00:06:17,930

I would imagine that that's
a dream of every composer

117

00:06:17,930 --> 00:06:21,560

that even when he's
not around anymore

118

00:06:21,560 --> 00:06:26,000

his music will be around
and will be played.

119

00:06:26,000 --> 00:06:29,570

Maybe that's another
thing that drove them.

120

00:06:29,570 --> 00:06:32,630

Because this is what
makes them immortal.

121

00:06:32,630 --> 00:06:34,820

The Boston Symphony
Orchestra musicians

122

00:06:34,820 --> 00:06:37,670

view the works as a
cultural form of resistance,

123

00:06:37,670 --> 00:06:41,030

a record for history and a
document to human dignity.

124

00:06:41,030 --> 00:06:43,850

Mark Ludwig says he's
determined that the world will

125

00:06:43,850 --> 00:06:47,180

hear the music of Pavel
Haas, Viktor Ullmann, Hans

126

00:06:47,180 --> 00:06:49,190

Krasa, and Gideon Klein.

127

00:06:49,190 --> 00:06:55,110

These are silenced voices and
now they're coming back that

128

00:06:55,110 --> 00:06:57,660

memory can't die
out, and now it won't

129

00:06:57,660 --> 00:07:01,076

[MUSIC PLAYING]

130

00:07:01,076 --> 00:07:17,690

131

00:07:17,690 --> 00:07:20,780

Mark Ludwig and his colleagues
will premiere chamber works

132

00:07:20,780 --> 00:07:24,560

by some of these composers in
Amsterdam in January and later

133

00:07:24,560 --> 00:07:26,120

throughout the United States.

134

00:07:26,120 --> 00:07:29,150

For National Public Radio
I'm Sharon Basco in Boston.

135

00:07:29,150 --> 00:07:36,900

136

00:07:36,900 --> 00:07:38,820

This is NPR'S Morning Edition.

137

00:07:38,820 --> 00:07:40,880

I'm Alex Chadwick.

138

00:07:40,880 --> 00:07:55,000