



# SHAPPE SHIETER

MUSIC OF **ERWIN SCHULHOFF**

**JAMES CONLON**

ARTISTS FROM THE COLBURN SCHOOL



DE 3566



# SHAPESHIFTER

MUSIC OF ERWIN SCHULHOFF (1894–1942)

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

## 1. Concerto for Piano and Small

Orchestra, Op. 43 (21:05)

Molto sostenuto

Sostenuto

Allegro alla jazz

Dominic Cheli, piano

RVC Ensemble

James Conlon, conductor

Five Pieces for String Quartet (15:29)

2. Alla valse viennese

3. Alla serenata

4. Alla czeca

5. Alla tango milonga

6. Alla tarantella

Gallia Kastner, violin

Adam Millstein, violin

Cara Pogossian, viola

Ben Solomonow, cello

Suite for Piano, Left Hand (18:40)

7. Preludio

8. Air

9. Zingara

10. Improvisazione

11. Finale

Dominic Cheli, piano

Sonata No. 2 for Violin and Piano (16:17)

12. Allegro impetuoso

13. Andante

14. Burlesca: Allegretto

15. Allegro risoluto

Adam Millstein, violin

Dominic Cheli, piano

16. Susi (5:26)

Dominic Cheli, piano

Total Playing Time: 76:58

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## Music of Erwin Schulhoff (1894–1942)

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

### 1. Concerto for Piano and Small Orchestra, Op. 43 (21:05)

Molto sostenuto

Sostenuto

Allegro alla jazz

Dominic Cheli, piano

RVC Ensemble

James Conlon, conductor

### Five Pieces for String Quartet (15:29)

2. Alla valse Viennese (2:03)

3. Alla serenata (3:39)

4. Alla czeca (1:45)

5. Alla tango milonga (5:04)

6. Alla tarantella (2:58)

Gallia Kastner, violin

Adam Millstein, violin

Cara Pogossian, viola

Ben Solomonow, cello

**Suite for Piano, Left Hand (18:40)**

7. Preludio (4:26)

8. Air (4:53)

9. Zingara (2:10)

10. Improvisazione (4:33)

11. Finale (2:38)

Dominic Cheli, piano

**Sonata No. 2 for Violin and Piano (16:17)**

12. Allegro impetuoso (6:35)

13. Andante (3:52)

14. Burlesca: Allegretto (2:18)

15. Allegro risoluto (3:32)

Adam Millstein, violin

Dominic Cheli, piano

16. **Susi (5:26)**

Dominic Cheli, piano

Total Playing Time: 76:58

**E**rwin Schulhoff was born to a German-speaking Jewish family in Prague in 1894. Over the latter half of the 19th century, a divide between German and Czech cultural loyalties began to grow in the city. Those who carried an additional Jewish cultural identity faced another layer of internal division and external alienation from both German and Czech cultures. Many of the canonical intellectuals and artists of the late 19th and early 20th centuries (including Max Brod, Franz Kafka, Gustav Mahler and Franz Werfel) were shaped in part by this phenomenon, and Schulhoff is no exception.

Antonín Dvořák encouraged the young Schulhoff to study piano, and he enrolled in the Prague Conservatory at age 10 before moving on to Vienna, Leipzig and Cologne for further study. Schulhoff's conscription into the Austrian army in 1914, subsequent injury, and time spent as a prisoner of war in Italy profoundly influenced his intellectual and artistic leanings. He wrote in his diary in 1916: "A ceremonial flood has come upon us, a destructive element that threatens to annihilate all the acquired culture of European humanity. And now I stand at the portal to the land of the future, miserable and defiant!"

After the war, Schulhoff moved to Dresden. Where his early compositions em-

braced the neo-romanticism that had so captivated Prague artistic sentiment before the war, Schulhoff turned to the avant-garde in the wake of the ruinous conflict. In the handbill for a concert series planned for the winter of 1919–1920 entitled "Progress Concerts," Schulhoff announced together with conductor Hermann Kutzschbach that works from composers of "music of the future"—including Alban Berg, Arnold Schoenberg, Alexander Scriabin, Anton Webern and Schulhoff himself—would be played. The organizers' intended effect was a revolution in art: "Absolute art is revolution, it [...] brings about subversion in order to open up new paths [...]—the complete disengagement of imperialist tonalities and rhythms, the escalation to ecstatic upsurges!"

In Dresden, Schulhoff met artist George Grosz, a founder of the Berlin Dada movement, and gained an increasing interest in Dadaism and jazz, idioms that became long-term artistic-political preoccupations for the young composer. From this period, pieces emerge such as the *5 Pittoresken, Op. 31* (1919), whose third movement, "In futurum," consists entirely of rests of varying lengths. In other words, it consists exclusively of silence—preceding John Cage's more well-known *4'33"* by decades. The remaining movements are influenced by jazz and dance (I. Foxtrott, II. Ragtime,

IV. One-step, V. Maxixe). In 1922, Schulhoff moved to Berlin before returning to Prague the following year. All of the pieces on the present album, with the exception of *Susi*, come from this period and synthesize elements of neo-folk, dance, jazz and Dadaism with art music. The album's title, *Shapeshifter*, is a reference to the ease and mastery with which Schulhoff blended these diverse ingredients.

Schulhoff's time in Prague alternated between triumph and hardship. He was a prolific contributor to Vienna-based Universal Edition, the foremost publishing house of progressive music. His compositions were frequently performed and he enjoyed fame as a concert pianist across Europe. Nevertheless, he was denied a position at the German Academy for Music and Performing Arts in Prague on the grounds that he was loyal to Czech rather than German culture. He wrote in his diary in April 1924: "I would like to culturally mediate between Czechs and Germans here in Prague. On the German side I am forbidden this, for Czechs are portrayed as schemers."

In the 1930s, Schulhoff found a new artistic-political preoccupation in Socialist Realism, marked by his oratorio setting of the *Communist Manifesto* in 1932. His quality of life and ability to earn a living diminished after Hitler's rise to power in



1933. In 1936, Schulhoff found work as a radio pianist in Ostrava, but in December 1938 the Ostrava Radio Orchestra was dissolved following the Czech government's collapse in the face of Nazi intimidation. The composer relocated briefly to Brno before returning to Prague in mid-March 1939, where he could find work only by using pseudonyms.

As a Jew and a Communist, Schulhoff faced a dire future. In May 1941, he obtained Soviet citizenship and on June 13 acquired visas for his family. Nine days later, however, Nazi troops attacked the Soviet Union in Operation Barbarossa. Early the next day, on June 23, Schulhoff was ordered to report immediately to the police station, whereupon he and his son Peter were interned due to their Soviet citizenship. That winter, Schulhoff was transported to the Wülzburg Detention Camp in Bavaria, where he died of tuberculosis on August 18, 1942.

## The Music

The single-movement **Concerto for Piano and Small Orchestra** (1923) packs an abundance of vastly varying styles and moods into the span of about twenty-one minutes. Two chromatic motifs appear in variation throughout and provide structural cohesion. The accompaniment is characterized by ostinati that are so textually idiosyncratic and so long in duration that they compete with the soloist as the defining feature of the sections in which they appear.

The first sostenuto section is interrupted by a militaristic march. The cocky snare drum and piercing trumpet triplets are confronted with the foreboding tension of slowly rising minor seconds. The march is marked “twice

as slow” and as such is too slow for a proper march, lending it an ironic quality. The humor of the march is most evident at its end, when, like a malfunctioning machine stuck in a loop, the entire orchestra repeats the same material for eight measures. At once, all of the instruments fall down on descending scales, culminating in the slow sputtering of the lower voices. After a prolonged pause marked “Wait!” a contrasting sostenuto section begins and eventually gives way to a virtuosic piano solo.

This leads into a section marked *Allegro alla Jazz*, which features an 18-piece percussion section, including cog rattle, cowbell, anvil, car horn, sleigh bells, castanets, tambourine and torpedo siren. The following sostenuto section (*Alla zingaresca*) opens an entirely new sound world: a sweetly melancholic violin and piano duet. After yet another pause, the orchestra revs back to life, starting with a low rumbling that travels upwards through the score. A rousing finale ends with an unprepared and compact cadential figure to the tonic C, which had heretofore been unclear.

The **Five Pieces for String Quartet** (1923) is a playful deconstruction of the dance suite. Irony is already evident from the stylistic instruction “*Alla Valse viennese*,” which combines Italian with French to describe a Viennese waltz. Though it is notated in march-like

common time, Schulhoff includes a note that the piece is nevertheless to be played as if it were in 3/4. As a result, the dance stumbles over itself. Elements of the trope of the high-society *Walzer* are mixed in with those of the low-culture *Ländler*. The second movement in 5/8 feels sinister and slow. An ostinato in the viola and cello, who each play open fifths a half step away from one another, serves as the rhythm section. The B minor scale with which the melody opens in the second violin sets the tone for the piece—the bowing is heavy and aggressive. At the movement's conclusion, the instruments play eerily *sul ponticello* and the unhappy dance fizzles out, as one instrument drops out after another.

In contrast, in the third movement, the first and second violins play a dance-like duet atop driving eighth notes in the viola and sparse cello punctuation. Schulhoff toys with the polka rhythm (step, step, hop) by setting it over 4/4. In an eight-measure, mostly homophonic section, the entire ensemble collaboratively experiments with different rhythmic settings of similar harmonic material. In the fourth movement, the playful dance is supplanted with an andante melancholy tango milonga, ornamented with sultry trills in the cello. The suite closes with a frantic tarantella that whirls along until ending suddenly on a fortississimo unison

C, a moment of clarity with humorous effect in light of the flurry of chromaticism that preceded it.

The first movement of Schulhoff's **Suite for Piano, Left Hand** (1926) is legato and soft, with a mostly Dorian modality in the A section. The B section of the prelude thematizes the major second, giving the melody the feeling of repeated starts and failed restarts. The second movement is a mellifluous aria. Only one accidental disturbs the otherwise Dorian sound. The third movement brings stark contrast—a cheeky dance punctuated by syncopated major seconds and driven along by eighth notes that are periodically interrupted by loud quarter note open fifths. The fourth movement is played *andante molto rubato*; there is no clear sense of time. The orienting unit is rather a recurring descending perfect fourth (F# to C#). The Finale opens like a dance hall coming alive, as first one, then two, three, and four voices join in, one after the other. After an introductory *mezzo forte* that immediately begins to *crescendo*, the dynamics range from *meno forte* to *fortississimo* throughout. The character is one of an agitated dance, with heavy stomping occurring on the pickups to each measure.

The **Violin Sonata No. 2** (1927) opens thunderously and with agitation. Though



the first movement is in 3/4 time, the piano accentuation of beats two and three confuse the sense of the meter. The opening motif (two 16th notes, followed by a quarter note a perfect fourth below), which appears in variation in every movement of the sonata, is accented on every note. This gives way to a sweet, slurred violin melody marked *passionato* with a legato accompaniment. An upbeat saltando section and a section filled with double stops impart the sounds of folk music and dance.

The second movement opens with an ominous, andante, low E minor sonority in the piano. The piano's left hand almost never departs from the slow beating of low half notes. The right hand, however, regularly echoes the violin, adopting an alternative version of the opening motif—one that, in contrast, is usually slurred and unaccented. A section of sustained double stops in the violin provides a lush density to the passionate second movement.

The third movement is an allegretto burlesque dance in 5/8. It opens with humorously awkward ninths in the piano and major seventh saltando double stops in the violin. The middle section is characterized by quadruple stop strumming that imitates the sound of a folk string instrument. Eventually the piano's percussive left hand drops out and the airy

right hand accelerates as the violin plays pizzicato arpeggios. The dance loses its grounding and spirals out of control. After a pause, a new dance starts up. A low, driving eighth-note pattern in the piano accompanies an ornamented, folksy violin melody. An invocation of the opening motif is taken up by the violin; it is then adopted by the piano and travels down the depths of the keyboard.

After a violin cadenza (ironically *con sordino*), a rapid and pianississimo figure in the piano followed by a single violin pizzicato C make for a humorous conclusion—it is as if the two musicians compete to have the final say. The fourth movement functions as a medley that recalls many of the technical highlights that came before. After a final return of the primary theme *molto feroce*, first the violin and then piano land suddenly upon a cadence, out of sync with each other by an eighth note.

Erwin Schulhoff viewed the serious implementation of elements of the jazz idiom into classical music as an effective response to the neo-romanticism that in his view had caused European music to stagnate—he referred to neo-romanticism in a 1923 diary entry as a “European heap of rubble and the people’s crap.” By the early 1930s, Schulhoff had dedicated him-

self to a new and markedly different artistic and political goal: The composition of Marxist music. At the same time, however, he maintained a position as one half of a jazz piano duo that put on semi-improvised concerts for the Ostrava radio. The album closes with a work from this period, the bittersweet and nostalgic tune **Susi** (1937).

—Rebecca Stewart

Ms. Stewart is a Ph.D. candidate and Ashford Fellow in Germanic Languages & Literatures with a secondary field in Music at Harvard University. She has authored chapters on Friedrich Schiller, Heinrich von Kleist, and Heinrich Joseph von Collin, most recently in the volume *Heinrich von Kleist: Literary and Philosophical Paradigms*, co-edited with Jeffrey L. High and Elaine Chen.

**James Conlon**, one of today's most versatile and respected conductors, has cultivated a vast symphonic, operatic and choral repertoire. He has conducted virtually every major American and European symphony orchestra since his debut with the New York Philharmonic in 1974 and is one of classical music's most recognized interpreters.

Mr. Conlon has served as Music Director of the Los Angeles Opera since 2006 and Artistic Advisor of the Baltimore Symphony Orchestra since 2021. He has

been Principal Conductor of the RAI National Symphony Orchestra in Torino, Italy (2016–20); Principal Conductor of the Paris Opera (1995–2004); General Music Director of the City of Cologne, Germany (1989–2003), simultaneously leading the Gürzenich Orchestra and the Cologne Opera; and Music Director of the Rotterdam Philharmonic Orchestra (1983–1991).

Mr. Conlon has served as the Music Director of the Ravinia Festival, summer home of the Chicago Symphony (2005–15) and is now Music Director Laureate of the Cincinnati May Festival—the oldest Choral Festival in the United States—where he was Music Director for 37 years (1979–2016), marking one of the longest tenures of any director of an American classical music institution. As a guest conductor at the Metropolitan Opera, he has led more than 270 performances since his 1976 debut. He has also conducted at leading opera houses and festivals including the Wiener Staatsoper, Salzburg Festival, La Scala, Teatro dell'Opera di Roma, Mariinsky Theatre, Covent Garden, Chicago Lyric Opera, and Teatro del Maggio Musicale Fiorentino.

During his tenure at the LA Opera, Mr. Conlon has led more performances than any other conductor in the company's history—to date, nearly 400 performances of



more than 50 different operas. Highlights at the LA Opera include conducting the company's first *Ring* cycle; initiating the groundbreaking *Recovered Voices* series, an ongoing commitment to staging masterpieces of 20th-century European opera that were suppressed by the Third Reich; and spearheading *Britten 100/LA*, a city-wide celebration honoring the centen-

nial of the composer's birth. During the company's 2020–21 season he led a live-streamed, socially distanced staging of *The Anonymous Lover* by Joseph Bologne, Chevalier de Saint-Georges, a prominent Black composer in 18th-century France. The performance, which was presented as an online-only event in fall 2020, marks the work's West Coast premiere.

Mr. Conlon has devoted himself to extensive programming of the works of composers silenced by the Nazi regime throughout Europe and North America. In 1999 he received the Vienna-based Zemlinsky Prize for his efforts in bringing that composer's music to international attention; in 2013 he was awarded the Roger E. Joseph Prize at Hebrew Union College-Jewish Institute of Religion for his extraordinary efforts towards eradicating racial and religious prejudice and discrimination; and in 2007 he received the Crystal Globe Award from the Anti-Defamation League. His work on behalf of suppressed composers led to the creation of the Ziering-Conlon Initiative for Recovered Voices at the Colburn School.

Mr. Conlon is an enthusiastic advocate of public scholarship and cultural institutions as forums for the exchange of ideas and inquiry into the role music plays in our shared humanity and civic life. He frequently collaborates with universities, museums, and other cultural institutions, working with scholars, practitioners, and community members across disciplines.

Mr. Conlon's extensive and award-winning discography and videography can be found on the Bridge, Capriccio, Decca, EMI, Erato, and Sony Classical labels.

Mr. Conlon holds four honorary degrees, was one of the first five recipients of the *Opera News Awards* and was honored by the New York Public Library as a Library Lion. He was named Commendatore Ordine al Merito della Repubblica Italiana by Sergio Mattarella, President of the Italian Republic. He was also named Commandeur de L'Ordre des Arts et des Lettres by the French Minister of Culture and, in 2002, personally accepted France's highest honor, the Legion d'Honneur, from then-President of the French Republic Jacques Chirac.



**Dominic Cheli's**

playing has been described as "spontaneous yet perfect, the best of how a young person can play" by *Symphony Magazine*. He gave his Carnegie Hall recital debut in 2019 and has had a busy performing and recording career ever since.

He recently recorded his second CD on the Naxos label of the music of Liszt and Schubert and completed work as a composer, audio editor, and performer on the documentary *Defying Gravity* (2021).

A native of St. Louis, Mr. Cheli has performed with orchestras across the country and abroad including the San Diego Symphony, Sarasota Orchestra, Indianapolis Symphony, Columbus Symphony, Princeton Symphony, Colburn Orchestra, Virginia Symphony, Adrian Symphony, and the Nordwestdeutsche Philharmonie in Germany. He recently debuted at several major festivals across the United States including the Ravinia Festival, Mostly Mozart Festival, and the Virginia Arts Festival.

In 2017, Mr. Cheli's first album, featuring the music of Muzio Clementi, was released by Naxos and hailed as "definitive performances that match splendid playing with an appreciation of Clementi's diverse, classically based style." That same year, he was named first prize winner of the Concert Artists Guild Competition in New York City.

Mr. Cheli was appointed LIVE Director of Tonebase Piano in 2021 and is the host and presenter of numerous virtual lectures, performances, and workshops each month to the 4,000+ subscribers on the platform. His mission is to invite guests to democratize high-level music education. He is also committed to engaging with his community and regularly performs, gives masterclasses, and presents lectures for local audiences.



**Adam Millstein** is a violinist pursuing his Artist Diploma degree at the Colburn School in Los Angeles under the tutelage of Robert Lipsett. Mr. Millstein holds a Masters of Music Degree from the Colburn School and a Bachelor of

Musical Arts Degree from the University of Michigan where he studied with Danielle Belen.

He is deeply involved with the Recovered Voices Initiative. He acted as curator for the Initiative's 2021 *Schulhoff and More* project, where he organized and performed on filmed recordings of Erwin Schulhoff's music. He has had the great pleasure of being able to record music of Schulhoff and Franz Schreker under James Conlon's direction as a result of the Initiative, as well as record Mieczysław Weinberg's Piano Trio with renowned cellist Clive Greensmith and Dominic Cheli. He has performed the works of Recovered Voices composers across the U.S. and internationally.

Mr. Millstein has also worked alongside artists such as Martin Beaver, James Ehnes and the Calidore Quartet. He has a passion for



orchestral playing and served as the concertmaster of the Sequoia Symphony. He has acted as guest concertmaster of the Adrian Symphony Orchestra, guest assistant concertmaster of the Louisville Orchestra, and played as a substitute with the LA Opera. For two seasons, he was concertmaster of the Aspen Philharmonic after receiving Aspen's Orchestral Leadership Fellowship.

Mr. Millstein has frequently collaborated with violinist Sarah Chang, touring both the U.S. and China and accompanying her as a member of an elite string quintet. As a soloist he has appeared with the Sequoia Symphony, directed by Bruce Kiesling, and across Bulgaria on tours with Maxim Eshkenazy.



**Gallia Kastner** is a graduate of the Colburn School, where she studied violin with Robert Lipsett. She commenced her private violin study at five-and-a-half with Betty Haag-Kuhnke, and at age nine, she studied with Almita and Roland Vamos at the Music Institute of Chicago.

Ms. Kastner has been the concertmaster of the American Youth Symphony since 2016 and has won numerous local, national, and international competitions, both as a soloist and chamber musician. She is a winner of the Aspen Conducting Academy's Violin Competition, the Dorothy Delay Fellowship for the Aspen Music Festival, performing with the Aspen Philharmonic; the Cooper International Violin Competition; the Blount Slawson National Concerto Competition in Montgomery, Alabama; and the Triennial Johansen International Competition in Washington, D.C. In addition, Ms. Kastner was awarded the 2022 Frances Rosen Violin Prize from Colburn, the Jack Kent Cooke Young Artist Scholarship from NPR's radio program *From The Top* and the Jerome and Elaine Nerenberg Foundation Scholarship from The Musicians Club of Women in Chicago.

Ms. Kastner was a member of the Lumière String Quartet that won the Junior String Division silver medal at the 2021 Fischhoff National Chamber Music Competition, and she was also the violinist of Trio Solaris, which collaborated with the Trey McIntyre Project at Jacob's Pillow.

Her performances with orchestras include the Chicago Symphony, Cleveland Orchestra, Gettysburg Chamber Orchestra in Pennsylvania, and Montgomery Symphony. Other stage appearances include concerts in Chicago's Millennium Park, Ravinia's Bennett Gordon Hall and outdoor Pavilion, and Lincoln Center. She has shared the stage with artists such as Lynn Harrell, Gil Shaham, Robert Chen, Jean-Yves Thibaudet, Clive Greensmith, Martin Beaver and Scott St. John.



A winner of several national and international competitions, including the Fischhoff National Chamber Music Competition, cellist **Ben Solomon** has been featured on national broadcasts on American radio networks WFMT and NPR, and has been invited to

perform solo recitals, chamber recitals, and concertos in venues including Walt Disney Concert Hall, Ravinia's Bennett-Gordon Hall and the Seoul Arts Center.

In recent years, Mr. Solomonow's collaborators have included Josef Silverstein, Gary Hoffman, Emanuel Ax, Miriam Fried, Roberto Díaz, Shmuel Ashkenasi, Martin Beaver, Meng-Chieh Liu, Rami Solomonow, Vadim Gluzman, Clive Greensmith, Anton Nel, Ilya Kaler, Paul Coletti, Atar Arad, members of the Tokyo, Vermeer, Cleveland, Calidore, and Pacifica Quartets, and principal players of the Los Angeles, Chicago, and Cleveland Orchestras. As an active chamber musician, he has been a guest artist at the Ojai Music Festival, Festival Mozaic, the North Shore Chamber Music Festival, the Red Rocks Chamber Music Festival, and with the Chicago Chamber Musicians. Recent concerto appearances have included performances of the Beethoven Triple Concerto with the Pacific Symphony at the SOKA Performing Arts Center under Carl St. Clair, and the Colburn Orchestra at Disney Hall under Xian Zhang.

Having completed his Bachelor's and Master's degrees at the Colburn Conservatory of Music under Clive Greensmith, Mr. Solomonow has continued to pursue a Graduate Certificate under Ralph Kirshbaum at

the University of Southern California. Other influential teachers have included Hans Jensen and Arnold Steinhardt.



Armenian-American violist **Cara Pogossian** is currently a student at the New England Conservatory, where she is pursuing a Master of Music degree with Kim Kashkashian. She is a recent graduate of the Curtis Institute of Music, where she received her Bachelor of Music degree under the tutelage of Hsin-Yun Huang and Misha Amory. Ms. Pogossian served as co-principal viola of the Curtis Symphony Orchestra during the 2019–20 season, which included a U.S. tour in early 2020. Prior to her studies at Curtis, she attended the Colburn Music Academy, where she worked with Paul Coletti and Che-Yen (Brian) Chen.

As an Armenian General Benevolent Union Scholarship recipient, she has performed at several high-profile concerts, including a joint recital with her brother, Edvard, at the Weill Recital Hall at Carnegie Hall. An avid chamber musician, Ms. Pogossian has attended numerous summer festivals,



including the Ravinia Steans Music Institute, Taos School of Music, Perlman Music Program and Yellow Barn Young Artists Program. In 2022, she was the winner of the Borromeo String Quartet Guest Artist Award, and toured with the Curtis Institute, performing Schubert's Cello Quintet in various U.S. cities with Ida Kavafian and Peter Wiley.

Ms. Pogossian is committed to musical outreach, frequently performing at schools, retirement centers, and hospitals in the greater Los Angeles and Philadelphia areas, and is also an organizer of several Music for Food performances, raising funds for local food banks. She is lucky enough to have an entire family of musicians, with whom she frequently performs. During the pandemic, the Pogossian/Manouelian Clarinet Quintet collaborated with composers Timo Andres, Ian Krouse, Artashes Kartalyan and Aida Shirazi, premiering each of their works in a series of online concerts.

### **RVC Ensemble**

The Recovered Voices at Colburn (RVC) Ensemble is dedicated to the study and performance of composers whose voices were silenced by the Nazi regime. Flexible in size, the RVC Ensemble performs chamber and orchestral repertoire as part of an active concert and recording schedule,

giving new life to works that were nearly lost or forgotten. In the 2022-23 season, the RVC Ensemble will appear at the Mondavi Center at UC Davis, in Zipper Hall at the Colburn School, and at the Wilshire Boulevard Temple in Los Angeles. Past performances include a livestreamed concert presented by the Library of Congress and a recording for the Schulhoff and More video series released by the Colburn School in 2021.

### **The Colburn School**

An internationally renowned performing arts institution located in the cultural corridor of downtown Los Angeles, the Colburn School provides the highest quality music and dance education to students at all levels of development, from those about to embark on professional careers to those just beginning their artistic journey.

The units of the School are the diploma- and degree-granting Conservatory of Music, a preeminent training ground for professional musicians; the Music Academy, a pre-college program that prepares musicians to study at top conservatories; the Trudl Zipper Dance Institute, a comprehensive dance program that includes the pre-professional Dance Academy; and the Community School of Performing Arts, which offers private lessons and group in-

struction in music performance, drama, and theory for students of all ability levels and ages. Serving students from all units of the School, the Center for Innovation and Community Impact helps prepare young artists for sustainable careers and nurtures their passion and ability to serve the community. Together, these units provide performing arts instruction to nearly 2,000 students from around the world.

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

These works by Erwin Schulhoff were recorded at the Colburn School as part of the Ziering-Conlon Initiative for Recovered Voices, a unique resource that encourages greater awareness and more frequent performances of music by composers whose careers and lives were disrupted or ended during the years of the Nazi regime in Europe. The Recovered Voices initiative brings this important repertory back to life for generations to come through performances, classes, competitions, symposia, recordings, and more.

Led by Artistic Director James Conlon and inspired by LA Opera's groundbreaking Recovered Voices project, the Ziering-Conlon Initiative for Recovered Voices was established at Colburn in 2013 with the support of Los Angeles philanthro-

pist Marilyn Ziering. The Recovered Voices Initiative is grateful to Robert Elias for many years of critical support and to the individual philanthropists whose generous contributions have made it possible to bring well-deserved attention to Erwin Schulhoff and composers like him, whose names and works had very nearly been eliminated from history.

Learn more about the extraordinary music of Erwin Schulhoff with Colburn's original online series featuring James Conlon. View *Recovered Voices 2021: Schulhoff and More* at [colburnschool.edu/schulhoff](http://colburnschool.edu/schulhoff).

"By keeping alive the music of the Recovered Voices composers, along with that of other victims of totalitarianism, we deny the Nazi regime a posthumous victory, a victory that must not be allowed to stand. "

James Conlon

## **RVC ENSEMBLE**

### **Violin I**

Adam Millstein  
Alena Hove  
Kayvon Sesar  
Alexander Knecht  
Jasmine Kim  
Enosh Kofler  
Boryana Popova

### **Violin II**

Max Karmazyn  
Mina Hong  
Aiko Ritcher  
Ani Sinanyan  
Luke Santonastaso  
Andrew Kwon

### **Viola**

David Kang  
Ariana Solotoff  
Rachyl Martinez  
Andrew Grishaw  
Cristian Contreras

### **Cello**

Ben Solomonow  
Emma Lee  
Mei Hotta  
Shengyu Meng

### **Double Bass**

Nathan Farington  
Ryan Baird  
Jules Levy

### **Piccolo**

Ashley Turner

### **Flute**

Rachel Mellis

### **Oboe**

Liam Bossiet

### **English Horn**

Theodosia Roussos

### **Clarinet**

Max Opferkuch

### **Bass Clarinet**

Javier Martinez Morales

### **Bassoon**

Anjali Pillai

### **Contrabassoon**

Bill Wood

### **Horn**

Kaylet Torrez  
Adam Wolf

### **Trumpet**

John-Thomas Burson

### **Harp**

Elisabeth Zosseder

### **Percussion**

Matthew Kallend  
Wesley Sumpter  
Jonathan Wisner

**Concerto for Piano and Small Orchestra, Op. 43**

Recorded in Olive Rehearsal Hall at the Colburn School, May 6–8, 2021

Producers: Fred Vogler, Jeremy Frank

Engineers: Francesco Perlangeli, Sergey Parfenov

**Five Pieces for String Quartet**

Recorded in Zipper Hall at the Colburn School, December 14, 2020

Producer: Adam Millstein; Engineer: Sergey Parfenov

**Suite for Piano, Left Hand and Susi**

Recorded in Zipper Hall, December 5–6, 2020

Producer/Editing: Dominic Cheli; Engineer: Sergey Parfenov

**Sonata No. 2 for Violin and Piano**

Recorded in Zipper Hall, March 19, 2021

Producer: Adam Millstein; Producer/Editing: Dominic Cheli

Engineer: Sergey Parfenov

Assistant Engineer on all recordings: Derek Williams

Piano technician: Neema Pazargad; Orchestra  
Manager: Abbey Springer; Orchestra Librarian:  
Caitlyn Chenault; Publisher: Schott Music

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