TESTIMONY ACROSS THE DISCIPLINES:
Queensborough Community College Students Respond to Genocide through Music, Poetry and Dance

NEH Student Performance at Queensborough Performing Arts Center

Thursday, April 16, 2015
7pm – 8:15pm
“It is incumbent upon the academic community to incorporate the arts into the broader scholarly discussion of genocide and mass atrocity.”

— International Association of Genocide Scholars
TESTIMONY ACROSS THE DISCIPLINES:
Queensborough Community College Students
Respond to Genocide through Music, Poetry and Dance
April 16, 2015, 7:00-8:15pm at QPAC

1. **Welcome words and introduction** – Cary Lane and Steven Dahlke...3

2. **Andante** (composed at Terezin) – *Egon Ledec*
   **MOTÝL Chamber Ensemble** (5 min) ............................................... 6

3. Spoken word/poem: “**I am Genocide**” by Neil Mcknight (2 min)......10

4. **In My Skin** – Choreography Jalissa Porras
   Performance by Tiffany Brown and Shamilka Wilson (5 min). ....11

5. **Serenade** (composed at Terezin) – Robert Dauber
   **MOTÝL** (5 min) .................................................................................12

6. **Moving Through Surveillance : A Student Collaboration**
   Film (10 min) .......................................................................................... 13

7. **Inscription of Hope** – Z. Randall Stroope
   Queensborough Chorus and the QCC Pop Choir, Corona Youth Music Project, MOTÝL (5min) ........................................................................ 14

8. **Maiden and a Soldier and a Flower** – Tim Winebrenner
   Corona Youth Music Project (3 min) .............................................19

9. **Never Shall I Forget** an excerpt from “Night” – Elie Wiesel
   recited by Lauren Genoa (2 min) .................................................... 20

10. **Betterdays a Comin’** – Choreography by Jalissa Porras
    Performance by Tiffany Brown, Latill Goodwin, Nercy Rodriguez, Jelissa Williams (5 min) .................................21

11. **Ani Ma’ Amin** – traditional, and Dr. Bjorn Berkhout
    Queensborough Chorus, Corona Youth Music Project, MOTÝL (8 min) ...........................................................................22-23

12. **Trashed Treasure** – Choreography and Performance by Jalissa Porras (5 min) .................................................................24

13. **Is This My Song, Too?** poem by Laurine Derose (2 min) ......25

14. **String Quartet Opus 44, Andante** – Felix Mendelssohn
    **MOTÝL** (5 min) ................................................................................26

15. **“Beautiful City”** – Stephen Schwartz
    Queensborough Chorus and the QCC Pop Choir, Corona Youth Music Project, MOTÝL (4 min) .........................................................27

**Closing remarks**
Introduction and Welcome

This evening’s program is the ninth and final event of this year’s NEH Grant and KHRCA Colloquia Series, “Testimony across the Disciplines: Cultural and Artistic Responses to Genocide”.

This performance, as well as the capstone student art and writing exhibition on display at the KHRCA, is the culmination of a year-long, large-scale, student-centered, interdisciplinary pedagogy project which academically explored genocide, mass atrocity and societal injustice. Students then responded to their studies through writing, dance, music, poetry, film, painting and photography.

In all, the pedagogy project had a cohort of over 300 students, who studied with 7 visiting scholars and 15 faculty members across 6 academic departments here at Queensborough.

We are extremely proud of this collaboration and would like to acknowledge the contribution of our students, whose powerful responses you will experience this evening.

Welcome, and enjoy the performance!

Cary Lane, Department of Academic Literacy
Steven Dahlke, Department of Music
Project Co-Principal Investigators
2014-2015 NEH Challenge Grant: KHRCA Colloquia Series
Steven Dahlke’s background as a music educator, singer, conductor, and actor have solidified his interest and skill in educating vocal performers in the art and science of body movement and expressive, healthful singing.

Steven Dahlke received his DMA in Vocal Arts from the Thornton School of Music at the University of Southern California with high honors, and is a member of the honor societies Phi Kappa Phi and Pi Kappa Lambda; he received his MM from the Manhattan School of Music. From 2010, Dr. Dahlke has been Assistant Professor of Music at Queensborough Community College (City University of New York), where he leads the Queensborough Chorus and the Queensborough Pop Choir. Dr. Dahlke’s research interests include studying the effects of empathic teaching practices on learning; body movement, emotional expression, and cognition. His article on the effects on learning of positive classroom environments and their impact on the work of choral instructors recently appeared in *ChorTeach*, a journal of the American Choral Directors Association. Dr. Dahlke has been a music educator since 1991, and was a long-time member of the music faculties at Fullerton College and Orange County High School of the Arts in Southern California, and at Linfield College, Lewis and Clark College, and Portland State University in Oregon. Several of his voice students have found success performing in national tours and on and off Broadway, with two currently performing in *Honeymoon in Vegas* and *Mamma Mia!*

Dr. Dahlke is an active conductor of musical theatre, particularly on the West Coast. He has led dozens of productions in Southern California and Oregon, and since 1997 has been one of the principal conductors, to high critical acclaim, at Coeur d’Alene Summer Theatre (Idaho), most recently leading performances of *Ragtime* and *Mary Poppins*. At Queensborough, in collaboration with the Department of Speech, Communication and Theatre Arts, he was music director for the productions of *Spring Awakening* (2013) and *Little Shop of Horrors* (2011).

Dr. Dahlke has been a versatile baritone soloist, appearing with the Oregon Symphony Orchestra, Oregon Symphony Pops, Seattle Symphony Pops, Portland Youth Philharmonic, Portland Baroque Orchestra and Aspen Music Festival. He is also an actor and musical theatre performer, playing featured roles in the Pacific Northwest and on the NBC Daytime Drama, *Passions.*
Cary Lane, MFA, Ph.D. candidate, has been an Instructor at Queensborough Community College since 2010 and specializes in image-based, high-impact pedagogies which develop academic literacies. Professor Lane received his MFA in art theory and practice from Northwestern University in 1996 and is currently completing his Ph.D. in postsecondary and adult education at Capella University; his dissertation, which he will defend later this month, examines how image-based instruction affects learning outcomes at the postsecondary level.

In addition to this NEH Challenge Grant, Lane has used the KHRCA for several original, service-learning modules, where students have researched side-by-side with Holocaust survivors and publicly presented their research findings in visual modalities. In addition to his work at Queensborough, Lane taught painting, drawing and communication skills at John Jay College of Criminal Justice, and currently teaches the forensic drawing course he developed there in 2004. Lane also curated and exhibited in the 2009 presentation Visualizing the Unknown: Forensic Art, where John Jay forensic art students and professional forensic artists collaborated to exhibit current and historical forensic art processes. Lane was a visiting performing artist at the New Museum of Contemporary Art in 2010 for a 3-month installation titled First Love, by Rivane Neuenschwander, and most recently provided forensic photographic analyses for Dr. Ann Kirschner’s biography, Lady at the O.K. Corral: The True Story of Josephine Earp.
Andante
(composed at Terezin) – Egon Ledec (1889-1944)

MOTÝL Chamber Ensemble:
Aleeza Wadler, violín, Julie Artzt Becker, violín, Anoush Simonian, viola,
Ellen Rose Silver, cello, Vivian Chang Freiheit, piano

Egon Ledec was born in Bohemia in 1889, and studied violin at the Prague Conservatory. At age 19, he joined the Czech Philharmonic, rising by 1927 to the level of second concertmaster. In addition to his duties with the Philharmonic, Ledec was a composer of semi-classical music in the Salon Style for violin and piano. In December, 1941 Ledec was transported to Terezin, where he participated in what were initially clandestine musical activities. At Terezin Ledec was part of a string quartet that included the cellist and composer Robert Dauber, whose Serenade will be heard later in this program. In 1942, the Nazis sanctioned the “Leisure Time Committee” at Terezin and musical activities were officially sanctioned. The Ledec Quartet began to perform for various Terezin audiences. Ledec is shown as concertmaster in a Terezin orchestra in the Nazi propaganda film, Theresienstadt (Terezin): A Documentary from the Jewish Settlement.

In 1944, Ledec was sent with several other Terezin musicians to Auschwitz, where they were immediately killed in the gas chambers. “Andante,” the piece we will hear tonight, was composed by Ledec while he was at Terezin.

...There is no doubt that in MOTÝL the Terezin composers have found devoted, eloquent champions...and the performances, carefully researched and prepared, radiated a sense of deep commitment and identification; these young musicians act as true mediators who seek no glory for themselves.

New York Concert Review
MOTÝL Chamber Ensemble, internationally recognized as interpreters and scholars of music of the Holocaust, consists of some of New York’s most dynamic young artists. They have appeared with orchestras and in recitals throughout the world as well as local venues such as the Tribeca Performing Arts, the Center for Jewish History, the Museum of the City of New York, and Hofstra University as part of the Joseph G. Astman International Concert Series. MOTÝL has been featured in appearances at the Beethoven Festival at the Planting Fields Arboretum, on Long Island, and at numerous art galleries and libraries. Additionally, MOTÝL was announced as winners of the Artists International Competition and have been supported by generous grants from the New York State Council on the Arts, the Manhattan Community Arts Fund and the Fund for Creative Communities.

ALEEZA WADLER, violin, began her studies in New York and by the age of sixteen gave her debut with the Brooklyn Philharmonic performing the Mendelssohn Violin Concerto in E Minor. She is an active chamber musician and has participated in music festivals around the world, including the Aspen Music Festival, Tanglewood, Kent Blossom and the New York String Orchestra Seminar. Dr. Wadler has performed with the North Carolina Symphony Orchestra, ALEA III in Boston and the International Symphony Orchetsra in Israel. She has served as concertmaster of the Boston University Orchestra and as assistant concertmaster of the Aspen Sinfonia Orchestra and the Jerusalem Rubin Academy Chamber Orchestra.

JULIE ARTZT BECKER, violin, began her studies at the age of three in New York. She has performed throughout the United States and Europe as soloist with orchestra, recitalist and with chamber ensembles. At the age of eleven she debuted with the Young Artists Philharmonic in Connecticut, performing the Haydn Violin Concerto No. 2. Since then she has won many competitions, including the Queens Symphony Orchestra Young Soloist Competition, the Bergen Philharmonic Competition and the Five Towns Music and Art Competition. Ms. Becker has performed in festivals in Aspen, Colorado, in Italy and in Israel, where she took master classes with Pinchas Zukerman. She also participated in the Perlman Music Program on Long Island as an assistant to her former teacher,
Patinka Kopec. Also an active chamber musician, Ms. Becker has performed the Mendelssohn *Octet* with Itzhak Perlman at Weill Recital Hall and Avery Fisher Hall, and a duo recital with violist Jeanne Mallow at Weill Recital Hall at Carnegie hall.

**ANOUSH SIMONIAN**, *viola*, is originally from Armenia and began her musical training at a young age. At the age of 16 she gave her solo debut with the Delaware Symphony performing the Walton viola concerto. She has also received prizes from the Padesta competition, the Matinee Musical Club of Philadelphia and the Philadelphia Orchestra. She received a scholarship to attend Temple University’s Pre-College division for gifted young musicians, and served as principal violist there and at the Philadelphia Youth Orchestra.

As an active chamber musician, Dr. Simonian has attended the Juilliard Quartet and Mendelssohn Quartet seminars and the Encore and Musicorda music festivals. She has also performed with the Lenape Chamber Ensemble. As a teacher Dr. Simonian has served on the faculty of New York State University’s pre-college division, as well as the Juilliard pre-college division, the United Nations International School and the School for Strings in New York City. Dr. Simonian recently completed her Doctorate degree at the State University of New York. She resides in Mahwah, NJ with her husband George and their children Ani and Alexander.

**ELLEN ROSE SILVER**, *cello*, originally from St. Louis, Missouri, began her cello studies at the age of ten and made her solo debut performing Haydn *Concerto in C Major* with the Brentwood Symphony at age seventeen. Ms. Silver has been performing and teaching in New York City for the past thirteen years. She has recorded contemporary string quartets by Arnold Rosner and Max Schubel for the Opus One label and performed on WQXR’s “Listening Room” program with Robert Sherman. Ms. Silver has performed with the Houston Symphony and toured with the New York City Opera National Company. She performed Strauss’ *Romanze for Cello and Orchestra* with the New York Repertory Orchestra in May 2003. She performed Max Bruch’s *Kol Nidrei* with the Metropolitan Youth Orchestra of New York in March 2006 at the Tilles Center for the Performing Arts.
Ms. Silver has taught at Diller-Quaile School of Music and St. David’s School, as well as privately in her studio for the past sixteen years. She also currently teaches music at Chabad Early Learning Center and at the Weekday School in Manhattan. She is the Director of SilverMusic (www.SilverMusic.org), an exploratory program that introduces young children to beginning violin, cello and piano as preparation for private instrumental study. Ms. Silver lives in Manhattan with her husband Dan and sons Elias and Gabriel.

VIVIAN CHANG-FREIHEIT, piano, made her debut with the Detroit Symphony Orchestra at the age of 16, performing Saint-Saens’ Carnival of the Animals. As a collaborator with singers and instrumentalists, she has performed in major venues including Weill Recital Hall at Carnegie Hall, Alice Tully Hall, the Museum of Modern Art in NYC, the 92nd Street Y and the National Hall in Taiwan. She also performs as a member of the award-winning Chameleon Arts Ensemble in Boston and has performed live on WGBH Boston Public Radio on multiple occasions. The New York Concert Review praised Dr. Chang Freiheit for “delivering a conscientious, intelligent interpretation that made telling musical sense,” and her Boston premiere of Rebecca Clarke’s unpublished Sonata for Violin and Piano was listed in the Boston Globe’s “Best Concerts of 2000.” Her program MUSIC WITH VIVIAN (www.MusicVithVivian.com) brings interactive music making to young children in schools throughout the county and offers individualized classes for kids with special educational needs.
“I Am Genocide”
Spoken word performance by Neil Malcolm McKnight

Neil Malcolm McKnight is a self-taught artist and poet who wrote *I Am Genocide* as a creative-writing response assignment for Professor Cary Lane’s Academic Literacy class and KHRCA service-learning project.

“When I wrote *I Am Genocide* I wanted to bring about an all-too-real perspective by making genocide into a person. I wanted to create a voice that would tragically show how long genocide has been alive.”

Neil will be attending the Academy of Art University in San Francisco this summer, where he plans to get his bachelor’s degree in 3D animation.
“In my Skin”

Choreography by: Shamilka Wilson
Performance: Tiffany Brown and Shamilka Wilson
Music By: Bonobo
Faculty Mentor: Aviva Geismar

This piece grew out of a collaboration between Professor Aliza Atik’s English Introduction to Literature class (EN102) and Professor Aviva Geismar’s Theory and Practice of Modern Dance class (DAN 251). In Professor Atik’s class, students wrote on the topic of biopower as a doorway to understanding genocide. “Biopower” is a term coined by French scholar, historian, and social theorist Michel Foucault. It relates to the practice of modern nation states and the regulation of its subjects through “an explosion of numerous and diverse techniques for achieving the subjugations of bodies and the control of populations.”

A student in professor Atik’s class wrote about her experience of being singled out for being too thin. Shamilka related to this experience and transferred the story to dance. As the dance developed, she decided that her character would eventually triumph over the judgmental view of others and become free of concerns about her appearance.
Serenade
(composed at Terezin) – Robert Dauber (1922-1945)

MOTÝL Chamber Ensemble

Robert Dauber was born in Germany in 1922, and was a pianist, cellist, and composer. While imprisoned at Terezin, he played cello in a string quartet established by Egon Ledec. He also played cello in the children’s opera Brundibár, by Jewish Czech composer Hans Krása, which was first performed by children at Terezin. His Serenade, which we will hear tonight, is his only surviving composition. He died in Dachau in 1945.
Moving Through Surveillance: A Student Collaboration

This film chronicles an interdisciplinary project that asked students to consider their individual relationships with systems of power before exploring genocide and its global implications. Students in English 102 worked with Professor Aliza Atik to read selections from *Discipline and Punish*, and generated a working knowledge of concepts such as discourse, biopower, and surveillance. These students then composed vivid, descriptive narratives exploring their own experiences as subjects of observation in a public sphere. These first-person accounts were sent to choreography students in Dance 251, and under Professor Aviva Geismar’s direction, dances were composed which highlighted the way in which observation, surveillance, fear and regulation are played out upon the body. Students in English 101, under the guidance of Professor Benjamin Miller, used footage from the work of both classes to develop a documentary that explores both the collaboration and its efficacy in teaching students about genocide.

Participants:
Students from English 102 F24B (Fall 2014)
Course taught by Professor Aliza Atik
Students from Dance 251 (Fall 2014)
Course taught by Professor Aviva Geismar
Students from English 101 D13B (Fall 2014)
Course taught by Professor Benjamin Miller

Special Thanks:
Bruce Naples, Denis Bejar, Jean Amaral, Marisa Berman, Constance Williams, Cary Lane, Joel Kuszai, PJ Irigoyen, the SWIG leadership team, English Department, Academic Computing Center
Inscription of Hope
Music: Z. Randall Stroope (b. 1935) (and quoting a Russian folk tune)
Words: Z.R.S. and from a cellar wall in Cologne, Germany

Queensborough Chorus and the QCC Pop Choir, Corona Youth Music Project Children’s and Community Choir, MOTÝL Chamber Ensemble, David Taubman, piano, Aleh Remezau, oboe, Dr. Steven Dahlke, conductor

Z. Randall Stroope (b. 1935) is the Director of Choral and Vocal Studies at the Oklahoma State University. He studied composition with Cecil Effinger and Norman Lockwood, both students of famed French composer and teacher, Nadia Boulanger. His 125 choral works have sold over three million copies and are performed frequently by prestigious ensembles nationally and internationally.

The words in this piece were taken from the walls of a cellar in Cologne, Germany, where Jews were hiding from Nazis. The piece was composed in 1994 and dedicated to the Nebraska Choral Arts Society and Children’s Choir.
Queensborough Chorus, Dr. Steven Dahlke, *director*

The Queensborough Chorus rehearses and performs choral music in a variety of styles, ranging from Classical to Jazz. It offers Fine Arts majors with a concentration in Music to implement musicianship, performance, and critical thinking skills learned in other music courses in an environment of teamwork and collegiality. The chorus has an outreach program, in which members of the Queensborough Community College faculty and the surrounding community may participate in rehearsals and performances as members of the chorus.

Iglir Arapi
Ernest Butler
Diane Carey*
Lois Corrado
Thelma Fox
Beatrice Gallagher
Yvette Griffith
Brianna Goetz
Jazmin Gonzalez
Jazzmin Harris
Joyce Jethwani
Nelly Karlin
Liashianne Mclendon
Jason Mendez-Faneytt
Rachel Miranda
Kareem Nelson
Tiara Ortiz
Angel Pacheco
Eui Suk Park
Judy Palazzolo
Ruth Penn
Larissa Petrez
Carol Rathjen
Christine Rivera
Justin Rivera
Jesus Sanchez
Andrew Santos
Mustafa Steele
Jason Steinhart
Iesha Taverez
Herubel Vasquez
Edina Walcott
Gayle Wolf

*denotes QCC faculty member
QCC Pop Choir, Dr. Steven Dahlke, director

The QCC Pop Choir specializes in rehearsing and performing popular music from a variety of cultures, from approximately 1930 to the present. Alternate tuning, interpretation, and rhythmic skills are emphasized. While attracting primarily Fine Arts majors with a concentration in Music, the Pop Choir also boasts talented musicians from other campus disciplines.

Antoine Bennett  
Stephanie Cheong  
Sherry Chon  
Diane Carey*  
Miguel Gonzalez  
Rafael Herrera  
Mera Illas  
Edward Martinez  
Genesis Martinez  
Jason Mendez-Faneytt  
Widjaya Noordjamzam  
John Olcer

Eui Suk Park  
Larissa Petrez  
Stephan Rakotoniaaina  
Christian Ramirez  
Nashtashia Rayson  
Johnathan Rodriguez  
Iesha Taverez  
Chandra Tjong  
Herubel Vaquez  
Jarvis Wilkerson

*denotes QCC faculty member

Corona Youth Music Project

Alvaro Rodas, Founder and Director

Born and raised in Guatemala City, Guatemala, Álvaro F. Rodas is a percussionist, teacher, arts administrator, and was named to the inaugural class of the “El Sistema” Fellows at the New England Conservatory in Boston and Venezuela in 2009. From 1992 to 2004 he was principal percussionist at the Guatemala National Symphony. He also taught percussion at the Guatemala National Conservatory. Since 1996 he has been deeply involved in the replication of the Venezuelan Sistema in Guatemala as administrator, percussion instructor, and coordinating programs throughout his home country. Mr. Rodas is a Fulbright Scholar and holds a Master's degree in Arts Administration from Columbia University.
Corona Youth Music Project and Community Choir
Heather Fetrow, director

Heather Fetrow is a graduate of Westminster Choir College, receiving degrees in music education, choral conducting and voice performance. She has performed as a soprano with the Santa Fe Desert Chorale, Amherst Early Music Festival, Kinnara Ensemble, Brevard Music Center and Garden State Opera. She has directed choral programs at the Hun School of Princeton, the Mustard Seed School and Westminster Conservatory of Music, and currently conducts the Parish and Children’s Choir of Christ Church in Manhattan. She is the founding conductor of the Corona Community Choir and is the director of development for Kinnara Ensemble.

The Corona Youth Music Project (or Núcleo Corona) is the first “El Sistema” inspired program in Queens, New York. It serves this diverse community and its neighboring areas.

The project includes after-school programs and intensive seminars and camps. This “núcleo” will support at least one children’s symphony orchestra and one choir, along with instrumental and musicianship training.

It serves the neighborhood by providing a safe, fun place for children to become productive and valued members of society by teaching them discipline, persistence and self-esteem through music.

El Sistema is growing in the United States and this movement in Queens is still in its early stages. The Corona Youth Music Project hopes to inspire other new programs in New York City and the United States.

El Sistema began as a state-sponsored music-for-all program in Venezuela.
Corona Youth Music Project Children’s and Community Chorus

Yesi Galindo  
Sonio Avecillas  
Maria Baquero  
Jorge Arenas  
Maricena Ramirez  
Martha Asitimbay  
Pedro Diaz  
Francisca Saquipulla  
James Allaico  
Sandra Amador  
Evelyn Arenas  
Leslie Arenas  
Ethan Asitimbay  
Jayleen Cajamarca  
JD Cajamarca  
John Castro  
Dayro Torres  
Emily Earangui  
Josetti Hernandez  
Lisette Hernandez  
Catherine Herrema  
Juliza Lema  
Wendy Lema

Marjorie Malla  
Justin Marca  
Angeles Mendoza  
Jessica Mendoza  
Carla Miranda  
Angelina Morocho  
Jeyssi Olivares  
Abby Quito  
Brian Ramero  
Carla Reyes  
Eric Rodriguez  
Marilyn Rojas  
Jazmin Sanmartin  
Adrian Tenelema  
Evely Tenelema  
Jordi Toapanta  
Sheyla Tito  
Francisco Martinez  
Samuel Davila  
Ruby Castro  
Janelli Castro  
Emily Castro
Soldier, Maiden, and a Flower
Tim Winebrenner (b. 1976)

Corona Youth Music Project Children's and Community Choir, Heather Fetrow, conductor

Tim Winebrenner is a children’s choral music education specialist and has taught music at the grade school level in Texas since 2000. He has over 20 choral compositions in print, with most aimed at children’s choirs. Tonight’s singing of Winebrenner’s “Soldier, Maiden, and a Flower” (1887 poem by Eugene Field) by the children on the Corona Youth Music Project will give poignant reminder of the loss of children in the Nazi atrocities of the World War II era.
Never Shall I Forget
An excerpt from Night by Elie Wiesel

Recitation of Holocaust poetry: Lauren Genao

Lauren Genao is a creative writer and poet since age 9. Currently enrolled at Queensborough Community College as a Liberal Arts major, she wishes to pursue her love for creative writing. Lauren is a Brooklyn native.
“Betterdays a Comin’”
Choreography by: Latill Goodwin
Performance: Tiffany Brown, Latill Goodwin, Nercy Rodriguez, Jelissa Williams
Faculty Mentor: Aviva Geismar

The piece explores the tragic history of the African diaspora, touching on the topics of gender and race throughout the ages.
Ani Ma’ Amin

Traditional Hebrew Prayer

Queensborough Chorus

The words of this traditional prayer, often said at the end of morning prayers, are taken from the 12th line of 13th precepts of the Jewish faith. These tenets are attributed to the great 12th-century Jewish scholar Maimonides. The meaning of the words is, “I believe with complete faith in the coming of the Messiah. Even though he may tarry, even with all that, I believe.” The melody to which the prayer is often sung is attributed to Azriel David Fastag, a Polish Hasidic Jew. According to tradition, he composed the tune while being transported to the death camp Treblinka, and offered half his share of “the World to Come” to anyone in the train car who could escape and take the tune to the Polish Hasidic Rabbi Shaul Yedidya Elazar, who had fled to America. One prisoner managed to escape and see that the tune found its way to the Rabbi. It became an act of faith and defiance for Jews to sing the prayer to Fastag’s melody as they marched to the Nazi gas chambers.
Ani Ma’ Amin
Dr. Bjorn Berkhout (b. 1969) (based on a traditional tune)

Queensborough Chorus, Corona Youth Music Project Children’s and Community Chorus, MOTÝL Chamber Ensemble, Dr. Bjorn Berkhout, conductor

Translation:
I believe with perfect faith in the coming of the Messiah, and, though he tarry, I will wait daily for his coming.

The string quartet, angular and dissonant, represents the increasing brutality of the Nazi regime.

Motifs include wide leaps in the violins representing the ghettos; an angular, 16th note pattern painting a picture of the Swastika; pounding 8th note figures indicating chants of “Sieg Heil,” and “Achtung”; rapid fire notes representing the fire of machine guns; and ethereal, chromatic patterns in the high strings representing the gas chambers of the “Final Solution.”

As the composition progresses, the individual chorus members begin to bow their heads in silence as they succumb to the horrors of the Holocaust and Hitler’s “Final Solution”. Yet it is the Nazis who ultimately disappear from the musical texture. One by one the chorus regains its numbers and strength on a final crescendo as the string quartet melts away.
“Trashed Treasure”
Choreography and Performance by: Jalissa Porras
Music by: Followed by Ghosts
Faculty Mentor: Aviva Geismar

This piece grew out of a collaboration between Professor Aliza Atik’s English Introduction to Literature class (EN102) and Professor Aviva Geismar’s Theory and Practice of Modern Dance class (DAN 251). In Professor Atik’s class, students wrote on the topic of biopower as a doorway to understanding genocide. “Biopower” is a term coined by French scholar, historian, and social theorist Michel Foucault. It relates to the practice of modern nation states and the regulation of its subjects through “an explosion of numerous and diverse techniques for achieving the subjugations of bodies and the control of populations.”

Three students in Professor Atik’s class wrote on their experience of biopower in different circumstances. These pieces inspired Jalissa to explore ways she could express restriction through movement. This, in turn, led Jalissa to an investigation of the dynamics of an abusive relationship and of the journey to overcome the abuse.
Is This My Song, Too?
Poetry/Spoken Word Performance: Lauren Derose

Laurne Derose is originally from Haiti and English is her second language. She is the youngest of four siblings. Once she learned English well enough to form fluent thoughts in her new language, she began scribbling them down; and she hasn’t stopped writing since. Writing is her way of expressing herself and not being silent about everything that’s going on around her. As Zora Neale Hurston said, “If you are silent about your pain, they will kill you and say you enjoyed it.”

Laurine is currently a Writer in Residence at the Queens College Civil Rights Archive where she is creating original poetry in response to her research.
String Quartet opus 44, number 2 —
movement iii, Andante
Felix Mendelssohn (1809 - 1847)

MOTÝL Chamber Ensemble

Felix Mendelssohn was a preeminent composer of the Romantic Era who was recognized at an early age for his prodigious musical talent. As a composer he is famous for such works as the Overture to a Midsummer Night’s Dream and the oratorio Elijah. Mendelssohn’s paternal grandfather, Moses, was a leading Jewish philosopher of the Enlightenment; at his death in 1786, his widow and children were granted a letter of protection from persecution by the Prussian King. All Prussian Jews were granted extended rights in 1812 by the Prussian Chancellor; however, Felix and his siblings were secretly baptized as Christians in 1816, and his parents converted in 1822. That same year the family added the surname Bartholdy to Mendelssohn as a means of distinguishing themselves from branches of the family that had not converted. By his death in 1847, Mendelssohn’s place at the forefront of German and European culture seemed secure. However, in the second half of the 19th century, rising anti-semitism fueled by Wagner and a growing opinion that Mendelssohn’s music was sentimental and old-fashioned marred his reputation. Further damage was done when in Nazi Germany all of Mendelssohn’s music was banned and his statue in Leipzig was pulled down.

Coincidentally, in all of Nazi occupied Europe, Terezin was the only place where Mendelssohn’s music was allowed. Since then, renewed scholarship has restored Mendelssohn’s place as a composer of the first rank.
Beautiful City (Godspell)
Stephen Schwartz (b. 1948) Arr. Dahlke

Queensborough Chorus, Pop Choir, Corona Youth Music Project
Children’s and Community Chorus, MOTÝL Chamber Ensemble,
David Taubman, piano, Aleh Remezau, oboe

Born in New York City, Stephen Schwartz studied piano and composition at the Juilliard School while still in high school, and in 1968 received a B.F.A. in Drama from Carnegie Mellon University. Soon after, he began composing for the Broadway Theatre, writing the title song for “Butterflies are Free.” In 1971, he wrote the music and lyrics for Godspell, and it is from the movie version of Godspell that tonight’s song of hope for peace is taken. In 2008 his musical Wicked surpassed the 1,900-performances mark, making him the only American composer in Broadway history to achieve that distinction.