

## Brundibar Score

"Theresienstadt was the Jewish ghetto (1941-45) created by the Nazis within the walled garrison town of Terezín, Czech Republic, to which many of Europe's Jewish cultural elite were deported, and where their artistic activities were allowed flourish despite the ghetto's hidden purpose as a prison and conduit to Auschwitz-Birkenau and other Nazi concentration camps. Considered as a whole, the art of the Teresienstadt ghetto forms one of the most complex - and most neglected - bodies of work of the past century." -- Book cover.

Theological Stains offers the first in-depth study of the development of art music in Israel from the mid-twentieth century to the turn of the twenty-first. In a bold and deeply researched account, author Assaf Shelleg explores the theological grammar of Zionism and its impact on the art music written by emigrant and native composers. He argues that Israeli art music, caught in the tension between a bibliocentric territorial nationalism on the one hand and the histories of deterritorialized Jewish diasporic cultures on the other, often features elements of both of these competing narratives. Even as composers critically engaged with the Zionist paradigm, they often reproduced its tropes and symbols, thereby creating aesthetic hybrids with 'theological stains.' Drawing on newly uncovered archives of composers'

autobiographical writings and musical sketches, Shelleg closely examines the aesthetic strategies that different artists used to grapple with established nationalist representations. As he puts the history of Israeli art music in conversation with modern Hebrew literature, he weaves a rich tapestry of Israeli culture and the ways in which it engaged with key social and political developments throughout the second half of the twentieth century. In analyzing Israeli music and literature against the backdrop of conflicts over territory, nation, and ethnicity, *Theological Stains* provides a revelatory look at the complex relationship between art and politics in Israel.

Aninku and Pepicek find their mother sick one morning, they need to buy her milk to make her better. The brother and sister go to town to make money by singing. But a hurdy-gurdy grinder, Brundibar, chases them away. They are helped by three talking animals and three hundred schoolchildren, to defeat the bully. Brundibar is based on a Czech opera for children that was performed fifty-five times by the children of Terezin, a Nazi concentration camp in 1943.

The subject of the Academy Award-winning documentary *The Lady in Number 6: Music Saved My Life*, Alice Herz-Sommer was the world's oldest Holocaust survivor when she died on February 23, 2014. *A Century of Wisdom* is the true story of her life—an inspiring story of resilience and the power of

optimism. Before her death at 110, the pianist Alice Herz-Sommer was an eyewitness to the entire last century and the first decade of this one. She had seen it all, surviving the Theresienstadt concentration camp, attending the trial of Adolf Eichmann in Jerusalem, and along the way coming into contact with some of the most fascinating historical figures of our time. As a child in Prague, she spent weekends and holidays in the company of Franz Kafka (whom she knew as “Uncle Franz”), and Gustav Mahler, Sigmund Freud, and Rainer Maria Rilke were friendly with her mother. When Alice moved to Israel after the war, Golda Meir attended her house concerts, as did Arthur Rubinstein, Leonard Bernstein, and Isaac Stern. Until the end of her life Alice, who lived in London, practiced piano for hours every day. Despite her imprisonment in Theresienstadt and the murders of her mother, husband, and friends by the Nazis, and much later the premature death of her son, Alice was victorious in her ability to live a life without bitterness. She credited music as the key to her survival, as well as her ability to acknowledge the humanity in each person, even her enemies. *A Century of Wisdom* is the remarkable and inspiring story of one woman’s lifelong determination—in the face of some of the worst evils known to man—to find goodness in life. It is a testament to the bonds of friendship, the power of music, and the importance of leading a life of

material simplicity, intellectual curiosity, and never-ending optimism. Praise for *A Century of Wisdom* “An instruction manual for a life well lived.”—The Wall Street Journal “As if her 108 years of experience alone were not enough to coax you, there is the overarching fact that draws people to Herz-Sommer’s story: She survived the Theresienstadt concentration camp and is believed to be the oldest living Holocaust survivor.”—The Washington Post “I have rarely read a Holocaust survivor’s memoir as enriching and meaningful. Get Caroline Stoessinger’s book, *A Century of Wisdom*, telling Alice Herz-Sommer’s tale of her struggles and triumphs. You will feel rewarded.”—Elie Wiesel “*A Century of Wisdom* is a stately and elegant book about an artist who found deliverance in her passion for music. Caroline Stoessinger writes with a special purity, as though she were arranging pearls on a string of silk.”—Pat Conroy “As one of millions who fell in love on YouTube with Alice Herz-Sommer, a 108-year-old Holocaust survivor who plays the piano and greets each day with no hint of bitterness, I’m grateful to Caroline Stoessinger for writing a book that explains this mystery. You will be inspired by the story of Alice Herz-Sommer, who lives to teach us.”—Gloria Steinem “I walked on the cobblestones in Prague for thirty years wondering who might have walked on them before me: Kafka, Freud, Mahler. It feels like a miracle to have encountered, in Caroline

Stoessinger's wonderful book, Alice Herz-Sommer, who walked with them all—with a heart full of music."—Peter Sis "A Century of Wisdom is universal and will enrich readers for generations to come."—Itzhak Perlman

This challenging and compelling new book reveals the previously undocumented life of the children at Terezin, a Nazi concentration camp in Czechoslovakia. During the war approximately 10,000 children were held here. Concentrating on a group of boys, aged between 12 and 14 at the time of imprisonment, *Nesarim: Child Survivors of Terezin* recounts their stories both during and after the war. The 10 boys detailed here shared a room with 30 others and they called themselves the Nesarim or eagles. This is their poignant story, one of survival, strength and above all, brotherhood.

A sure-fire hit children's opera from the creators of "Angels in America" and "Where the Wild Things Are."

A multi-volume set giving detailed information on every aspect of opera - over 100,000 entries. Improves on Steiger's *Opernlexikon* by including two additional data-categories for each work (language of text and literary sources) and by covering composers who have appeared since the end-date of Steiger's work (1934).

This book provides a musicological investigation into operas that include children. Just over 100 works have been selected

here for an in-depth discussion of the composer, the children, and the productions, and around 250 relevant works from around the world are also referenced. Four composers to have most significantly proliferated the medium are discussed in even greater detail: César Cui, Benjamin Britten, Gian Carlo Menotti, and Peter Maxwell Davies. Since opera began, it has been inextricably linked to society, by reflecting and shaping our culture through music and narrative, and, as a result, children have been involved. Despite the contribution they played, for several centuries, their importance was overlooked. By tracing the development of children's participation in opera, this book uncovers the changing attitudes of composers towards them, and how this was reflected in the wider society. From the early productions of the seventeenth century, to those of the twenty-first century, the operatic children's role has undergone a fundamental change. It almost seems that contemporary composers of operas view the inclusion of children in some way as ubiquitous. The rise of the children's opera chorus and the explosion of children's-only productions attest to the changing view of the value they can bring to the art. Some of the children to have characterised these roles are discussed in this book in order to redress the disproportionate lack of acknowledgement they often received for their performances.

The Rough Guide to Czech Republic is the ultimate travel guide, with detailed coverage of all the best attractions the Czech Republic has to offer. Discover the magnificent art galleries and museums in the Czech Republic, visit one of the Czech Republic's world-class concerts or festivals, view Prague's spectacular architecture on a walking tour, or taste the flavours of Czech cuisine, while exploring all the corners of the enchanting Czech Republic with clear maps and stunning photography. Fully updated and expanded, with descriptions and recommendations of the best hotels in

Czech Republic and the best restaurants and bars throughout the Czech Republic. Whether you're looking for expert tips for exploring the Czech Republic's varied landscapes, an authoritative background on the history of the Czech Republic, or the low-down on the Czech Republic's sensational festivals, *The Rough Guide to Czech Republic* is the definitive guide to this enchanting region. Make the most of your holiday with *The Rough Guide to the Czech Republic!* This series answers the often-expressed need for a variety of supplementary material in many different popular styles. What could be more fun for an adult than to play the music that everybody knows and loves? When the books in the *Greatest Hits* series are assigned in conjunction with the *Lesson Books*, these appealing pieces reinforce new concepts as they are introduced. In addition, the motivation the music provides could not be better. The emotional satisfaction students receive from mastering each popular song increases their enthusiasm to begin the next one. With the popular music available in the *Greatest Hits* series (Levels 1 and 2), the use of both books will significantly increase every adult's interest in piano study. Two selections from this book are featured on the Royal Conservatory of Music Popular Selection List (2007 Ed.): \* *The Rainbow Connection* \* *Nadia's Theme*

"There are moments in the history of theatre when stagecraft takes a new turn. I like to think that this happened for the American musical last week, when Tony Kushner's *Caroline, or Change* (at the Public), a collaboration with composer Jeanine Tesori and the director George C. Wolfe, bushwhacked a path beyond the narrative end of the deconstructed, overfreighted musicals of the past thirty years."—John Lahr, *The New Yorker* Louisiana, 1963: A nation reeling from the burgeoning Civil Rights Movement and the Kennedy assassination. *Caroline*, a black maid, and

Noah, the son of the Jewish family she works for, struggle to find an identity for their friendship. Through their intimate story, this beautiful new musical portrays the changing rhythms of a nation. Tony Kushner and composer Jeanine Tesori have created a story that addresses contemporary questions of culture, community, race and class through the lens and musical pulse of the 1960s. Tony Kushner is best known for the two-part masterwork, *Angels in America*, recently produced by HBO as a six-hour television event, directed by Mike Nichols to universal acclaim. His other plays include *Homebody/Kabul*, *A Bright Room Called Day* and *Slavs!*; as well as adaptations of Corneille's *The Illusion*, Ansky's *The Dybbuk*, Brecht's *The Good Person of Szechuan* and Goethe's *Stella*. Current projects include: *Henry Box Brown* or *The Mirror of Slavery* and *St. Cecilia* or *The Power of Music*. He recently collaborated with Maurice Sendak on an American version of the children's opera, *Brundibar*. He grew up in Lake Charles, Louisiana, and he lives in New York. Jeanine Tesori wrote the score for *Thoroughly Modern Millie*, which won the 2002 Tony and Drama Desk Awards for Best Musical and the multiple-award-winning *Violet*.

The Theater of Tony Kushner is a comprehensive portrait of the forty-year long career of dramatist Tony Kushner as playwright, screenwriter, essayist, and public intellectual and political activist. Following an introduction examining the influences of Kushner's development as an artist, this updated second edition features individual chapters on his major plays, including *A Bright Room Called Day*, *Hydriotaphia, or The Death of Dr. Browne*, *Angels in America*, *Slavs! Thinking About the Longstanding Problems of Virtue and Happiness*, *Homebody/Kabul*, *Caroline, or Change*, and *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*, along with chapters on

Kushner's adaptations, one-act plays, and screenplays, including his two Academy Award-nominated screenplays, *Munich* and *Lincoln*. A book for anyone interested in theater, film, literature, and the ways in which the past informs the present, this second edition of *The Theater of Tony Kushner* explores how his writings reflect key elements of American society, from politics and economics to race, gender, and spirituality, all with the hope of inspiring America to live up to its ideals.

When Adolf Hitler created the model camp at Theresienstadt (Terezín in Czech) for the better-known of Europe's Jewish transportees, he gathered together many of the continent's finest musicians. This examination of the associations, the compositions, the performances, and above all, the people in Terezín accentuates the roles the active musical life played in the struggle for hope in those darkest of times. This second edition of *Music in Terezín* adds information on the lives of the survivors of the camp and corrects some material from the first edition.

There was a sign on Rosie's door that said, "If you want to know a secret, knock three times." Kathy, Rosie's good friend, knocked three times and learned the secret-that Rosie was no longer Rosie, but Alinda, the lovely lady singer.

Adventures with Alinda were fun for Kathy and Sal and Pudgy and Dolly. Even Lenny, who occasionally didn't believe in Alinda, was delighted by the Fourth of July celebration that Alinda, with the help of the Magic Man, held. At the end of the celebration, Alinda was gone forever, and Rosie had returned, but she soon found something else nice to be.

Maurice Sendak, the well-known artist and author-illustrator of *Kenny's Window* and *Very Far Away*, has written a story of real children, playing as only children know how. Young readers will wish that Alinda lived next door to them.

“We were the dreamers of dreams, the singers of songs. We were the music makers. We would not hear nor play nor love without each other. This is a prelude to our experience, an overture to who we were and how we arrived on the shores of friendship.” Beginning in 1939 prewar Prague, *While the Music Played* focuses on the story of young Max Mueller, a curious bright romantic—a budding musician, piano tuner, and nascent journalist. Max is on the cusp of adolescence when the Nazi influence invades Prague’s tolerant spirit with alarming speed as he struggles to understand the changing world around him. When his father, noted German conductor Viktor Mueller, is conscripted into the German army and finds himself increasingly promoting the Nazi message, Viktor’s best friend, noted Czech composer Hans Krása, protests the occupation in every way he can. As everyone Max loves is compromised by intolerable conditions, he becomes increasingly isolated, and is forced to find his own way. With each step, Max’s journey grows more conflicted. Music is the one constant connecting him to both the lost childhood he cherishes and the man he still hopes to become. But will it be enough to sustain him against the relentless Nazi threat? With a seamless blend of historical and fictional characters, told from multiple points of view, and sweeping across the capitals of Prague, London, and Berlin as World War II ravages Europe, this meticulously researched book is unique with its diverse and interweaving narratives, threaded with news accounts, and encompassing some of the most triumphant and devastating moments of the war—from the opera houses

of Berlin to the music halls of London and the making of the famous children's opera *Brundibár*. While the *Music Played* is a lyrical, absorbing, and heartbreaking story of love and courage from the widely revered and bestselling author Nathaniel Lande.

Yearbook of Central European culture.

Since ancient times, music has demonstrated the incomparable ability to touch and resonate with the human spirit as a tool for communication, emotional expression, and as a medium of cultural identity. During World War II, Nazi leadership recognized the power of music and chose to harness it with malevolence, using its power to push their own agenda and systematically stripping it away from the Jewish people and other populations they sought to disempower. But music also emerged as a counterpoint to this hate, withstanding Nazi attempts to exploit or silence it. Artistic expression triumphed under oppressive regimes elsewhere as well, including the horrific siege of Leningrad and in Japanese internment camps in the Pacific. The oppressed stubbornly clung to music, wherever and however they could, to preserve their culture, to uplift the human spirit and to triumph over oppression, even amid incredible tragedy and suffering. This volume draws together the musical connections and individual stories from this tragic time through scholarly literature, diaries, letters, memoirs, compositions, and art pieces. Collectively, they bear witness to the power of music and offer a reminder to humanity of the imperative each faces to not only remember, but to prevent another such cataclysm. Presents seven essays on various topics, the play,

"Slavs!" and other writings

Catch up on the latest from the Czech and Slovak Republics: punchy reviews of the best restaurants, pubs, and accommodations in every town; insider's accounts of Prague and Bratislava; and tips on everything from clubs to opera productions. New background articles on the Romanies, racism, and the Slovak/Romanian problem keep you in touch with the countries as they truly are today.

From 1942 to 1944, twelve thousand children passed through the Theresienstadt internment camp, near Prague, on their way to Auschwitz. Only a few hundred of them survived the war. In *The Girls of Room 28*, ten of these children—mothers and grandmothers today in their seventies—tell us how they did it. The Jews deported to Theresienstadt from countries all over Europe were aware of the fate that awaited them, and they decided that it was the young people who had the best chance to survive. Keeping these adolescents alive, keeping them whole in body, mind, and spirit, became the priority. They were housed separately, in dormitory-like barracks, where they had a greater chance of staying healthy and better access to food, and where counselors (young men and women who had been teachers and youth workers) created a disciplined environment despite the surrounding horrors. The counselors also made available to the young people the talents of an amazing array of world-class artists, musicians, and playwrights—European Jews who were also on their way to Auschwitz. Under their instruction, the children produced art, poetry, and music, and they performed in

theatrical productions, most notably Brundibar, the legendary “children’s opera” that celebrates the triumph of good over evil. In the mid-1990s, German journalist Hannelore Brenner met ten of these child survivors—women in their late-seventies today, who reunite every year at a resort in the Czech Republic. Weaving her interviews with the women together with excerpts from diaries that were kept secretly during the war and samples of the art, music, and poetry created at Theresienstadt, Brenner gives us an unprecedented picture of daily life there, and of the extraordinary strength, sacrifice, and indomitable will that combined—in the girls and in their caretakers—to make survival possible.

Sikes traces the shifting role of performance in the fashioning of subjectivity from the Modern to the Postmodern eras. The book joins history and historiography and is grounded in a body of research about varied performance subjects from court dance, ballet, opera, festivals, celebrations, propaganda films, Hollywood movies to reality TV.

The Theater of Tony Kushner  
Living Past  
Hope  
Routledge

SCOTT (copy 2): Gift of Rabbi W. Gunther Plaut.

When the Nazis invade Czechoslovakia in 1941, twelve-year-old Michael and his family are deported from Prague to the Terezin concentration camp, where his mother's will and ingenuity keep them from being transported to Auschwitz and certain death. With nearly three thousand new entries, the revised

edition of *Operas in German: A Dictionary* is the most current encyclopedic treatment of operas written specifically to a German text from the seventeenth century through 2016. Musicologist Margaret Ross Griffel details the operas' composers, scores, librettos, first performances, and bibliographic sources. Four appendixes then list composers, librettists, authors whose works inspired or were adapted for the opera librettos, and a chronological listing of the entries in the A–Z section. The bibliography details other dictionaries and encyclopedias, performance studies, collections of plot summaries, general studies on operas, sources on locales where opera premieres took place, works on the history of operas in German, and selective volumes on individual opera composers, librettists, producers, directors, and designers. Finally, two indexes list the main characters in each opera and the names of singers, conductors, producers, composers, directors, choreographers, and arrangers. The revised edition of *Operas in German* provides opera historians, musicologists, performers, and opera lovers with an invaluable resource for continued study and enjoyment. As the most current encyclopedic collection of German opera from the seventeenth century through the twenty-first, *Operas in German* is an invaluable resource for opera historians, musicologists, performers, and opera lovers.

Fifteen thousand children under the age of fifteen passed through the Terezin Concentration Camp. Fewer than 100 survived. In these poems and pictures drawn by the young inmates, we see the daily misery of these uprooted children, as well as their hopes and fears, their courage and optimism. 60 color illustrations.

A dramatic account of life in Czechoslovakia's great capital during the Nazi Protectorate With this successor book to Prague in Black and Gold, his account of more than a thousand years of Central European history, the great scholar Peter Demetz focuses on just six short years—a tormented, tragic, and unforgettable time. He was living in Prague then—a "first-degree half-Jew," according to the Nazis' terrible categories—and here he joins his objective chronicle of the city under German occupation with his personal memories of that period: from the bitter morning of March 15, 1939, when Hitler arrived from Berlin to set his seal on the Nazi takeover of the Czechoslovak government, until the liberation of Bohemia in April 1945, after long seasons of unimaginable suffering and pain. Demetz expertly interweaves a superb account of the German authorities' diplomatic, financial, and military machinations with a brilliant description of Prague's evolving resistance and underground opposition. Along with his private experiences, he offers the heretofore untold history of an effervescent,

unstoppable Prague whose urbane heart went on beating despite the deportations, murders, cruelties, and violence: a Prague that kept its German- and Czech-language theaters open, its fabled film studios functioning, its young people in school and at work, and its newspapers on press. This complex, continually surprising book is filled with rare human detail and warmth, the gripping story of a great city meeting the dual challenge of occupation and of war.

Book 3: The Louise trilogy The year is 1913. The portrait of Louise is now hanging in the home of a Jewish family, the Abrahams, in Vienna. Izaak Abrahams is showing early signs of the talent that will make him a famous violin virtuoso and often practices in front of the picture. After the Anschluss of 1939, Izaak is sent to the Theresienstadt concentration camp and then to Auschwitz. The portrait of Louisa falls into the hands of Erich Hoffman, an SS officer, and seems destined to join the art collection being amassed on the orders of Adolf Hitler What now for Louise and her portrait? Can Louise save Izaak from the gas chamber and Erich from his Nazism? And what is to be her decision on her own future? Aubrey Flegg's Louise trilogy began with *Wings Over Delft*, winner of the Bisto Book of the Year Award 2004 and the Reading Association of Ireland Award 2005, and continued with *The Rainbow Bridge*.

"The true story of a group of boy resistance fighters

in Denmark after the Nazi invasion"--

Kurt and Sonja Messerschmidt were among the last Jews deported from Nazi Berlin. They were among a handful of couples who were married in

Theresienstadt, and are possibly the only pair who lived to describe their wedding. They survived Auschwitz, and unimaginable slave labor in other camps. Kurt was one of two survivors of a group of death marchers in southern Germany. They found each other again after liberation, and eventually emigrated to the United States. As told to Steve Hochstadt as part of the Holocaust and Human Rights Center of Maine's project to record and preserve individual experiences of Holocaust survivors, this book captures Kurt's and Sonja's separate but always intertwined stories. Their accounts, as improbable as they are moving, tell from both sides how a loving relationship formed in persecution became an element of survival in the Holocaust.

Deploying concepts of interpretation, liberation, and survival, esteemed literary critic Herbert

Lindenberger reflects on the diverse fates of his family during the Holocaust. Combining public, family, and personal record with literary, musical, and art criticism, *One Family's Shoah* suggests a new way of writing cultural history.

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