



**University of
Sheffield**

Remembering the Holocaust:

A Portfolio of Compositions Exploring Jewish History, Memory and Culture

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Abstract

This PhD submission comprises a portfolio of four original compositions composed between 2020 and 2024, with a total duration of approximately 90-minutes, accompanied by a commentary of approximately 10,000 words. It explores the composer's perspective as a second-generation Holocaust survivor by blending Jewish musical and symbolic elements within a Western classical idiom. The central work of the portfolio is *Holocaust - Remembrance*, a 60-minute work in six movements for orchestra (incorporating shofarot, castanets, timpani, quad toms and bass drum) and SATB chorus, composed as a musical monument to metaphorically stand alongside the Holocaust Memorial Monument erected at the Neve Shalom Synagogue in Paramaribo, Suriname. Movement IV is a setting of Primo Levi's poem *Shema* (1946). The portfolio also includes *The Wanderer* (10-minutes, for string quartet), *Resistance* (8-minutes, for percussion ensemble and two violins) and *A Prayer for Peace* (12-minutes, for solo viola). The accompanying commentary provides context for and explanation of the composer's use of specific elements, including the shofar, the Sephardic Jewish scale, the Ashkenazi *Ahavoh-Rabbah* mode, Sephardic rhythms and palindromic structures. The overarching mission of the PhD is to create awareness of and to educate audiences about the Holocaust and anti-Semitism (Jew-hatred). As far as is known, it represents the first body of such work by a composer of Surinamese Jewish descent, and further addresses a gap in the repertoire through the aim to integrate materials from Sephardic and Ashkenazi traditions.

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Foreword

Many Jews prefer to use the word ‘Shoah’ over ‘Holocaust’. ‘Shoah’ is the Hebrew term used to describe the genocide perpetrated by the Nazis during World War II, while ‘Holocaust’ is derived from the Greek word for burnt offering. This latter definition is uncomfortable for many Jews, as we do not like to think of ourselves as a burnt offering. The preferred term, ‘Shoah’, has its roots in the Tanakh, specifically in Zephaniah 1:15 and Job 30:3, where the Hebrew term *shoah u-meshoah* means ‘wasteness and desolation’. Throughout this commentary, the words ‘Shoah’ and ‘Holocaust’ are used interchangeably, as the latter term is more familiar to non-Jewish readers.

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Remembering the Holocaust

List of Compositions

1) **The Wanderer** (10')

string quartet

I *Exploring*

II *Contemplation*

III *Returning*

2) **Resistance** (8')

8 instruments: percussion ensemble (timpani, low wood blocks, finger cymbals, castanets, tubular bells, bass drum) and two violins

3) **Holocaust - Remembrance** (60')

orchestra and SATB chorus

I *Foreboding*

II *Ominous*

III *Shoah*

IV *Shema*

V *Angry*

VI *Lament*

First performance: the National Symphony Orchestra of Teleradio-Moldova in Chişinău on January 27th, 2023, International Holocaust Remembrance Day (<https://t.co/vrbKyHloY3>), conducted by Maestro Romeo Rimbu (<http://www.romeorimbu.ro/repertoire/>). The concert was broadcasted live on the radio, which could be heard throughout Europe and also could be viewed/heard throughout the world via the internet.

4) **A Prayer for Peace** (12')

solo viola

I *with a heavy heart*

II *bargaining*

III *to beseech*

First performance: Carnegie Hall in New York City on November 21, 2022 (<https://www.progressivemusicians.com/evelyn-stroobach>).

Ralitsa Tcholakova (<http://www.ralitsatcholakova.com/>) performed the work.

Introduction

Through my PhD, I explored my Jewish identity by telling Jewish stories with my compositions, from my perspective as a second-generation Holocaust survivor. My method was to blend Jewish musical elements within the Western classical idiom in new ways. I have done this both in the crafting of my musical materials and at a symbolic level. These two approaches have allowed me to develop a powerful way to express the very strong emotional aspect of this history.

In my portfolio, I present four compositions: *The Wanderer*, *Resistance*, *Holocaust - Remembrance* and *A Prayer for Peace*. Characteristic of Sephardic and Ashkenazi music, the Jewish musical elements I explore in each of these works include intervals, harmonies, harmonic progressions, modulations and tetrachords of the Sephardic Jewish scale and Ashkenazi *Ahavoh-Rabbah* mode. I explore the irregular metrical groupings of Sephardic rhythms and their relationship to *aksak* rhythms, as well as cantillation. *Resistance* and *Holocaust - Remembrance* incorporate castanets, which have long been associated with the Sephardic Jews from the Iberian Peninsula, and drums, (percussion instruments are an important element of Sephardic music). *Holocaust - Remembrance* features shofarot, irregular instruments, as no two shofarot are exactly alike (Yamma, 2015), while the other three works contain shofar influences. Additionally, *Holocaust - Remembrance* includes a setting of the text to the Holocaust survivor, Levi's (1919-1987) poem *Shema* (1946). In each of these works, I incorporated these Jewish musical elements in order to create compositions that are unique and address a gap in the repertoire.

My research questions are:

- 1) How can elements of different Jewish traditions (Sephardic and Ashkenazi) be combined musically to illustrate various events and phases of Jewish history?
- 2) How can I use these materials to express the powerful emotions I experience as a second-generation Holocaust survivor?
- 3) What formal structures best represent the symbolism of events (the Shoah in particular) in order to stand as a musical monument, alongside the Holocaust Memorial Monument erected at the Neve Shalom Synagogue in Paramaribo, Suriname?

Chapter 1

Jewish Musical Elements

In this chapter, I will discuss the four Jewish musical elements incorporated into all the compositions in my portfolio: the Sephardic Jewish scale and Ashkenazi *Ahavoh-Rabbah* mode, Sephardic rhythms, cantillation, and the shofar, including its influences. My unique contribution lies in the consistent integration of all these elements throughout each work, addressing my research questions on how they can be combined to create a cohesive musical narrative that remembers the Holocaust and explores Jewish history, memory, and culture.

By consistently incorporating these elements, I aim to create a unified musical language that both honours Jewish cultural memory and religious traditions and offers a contemporary interpretation. This approach contrasts with many composers discussed in the literature review, who included some of these elements in their works but did not do so consistently across all their compositions. In the subsequent sections of this literature review, I will explore how various composers, such as Sheriff and Golijov, have employed Jewish musical elements and highlight the differences in their approaches compared to my own.

Sephardic Jewish Scale and Ashkenazi *Ahavoh-Rabbah* Mode

Sephardic music originates from Jewish communities in medieval Spain and Portugal (Obadiah 20b). Sephardic Jewish scales and Ashkenazi *Ahavoh-Rabbah* modes can be heard in Jewish folk music (Idelsohn, 1992) (see figure 1). The shared intervals of these scales/modes highlight a historical and cultural connection between Sephardic and Ashkenazi Jewish traditions, traceable to their oral traditions (Denburg, 2023) (see figure 2). This scale/mode is characterized by the augmented second (see figure 3). The first tetrachord in the Sephardic scale/*Ahavoh-Rabbah* mode matches the second tetrachord in the harmonic minor scale. The table below compares the Sephardic scale/*Ahavoh-Rabbah* mode intervallically with other diatonic modes/scales.



Figure 1. Jewish folk tune in E Sephardic scale/*Ahavoh-Rabbah* mode (Idelsohn, 1992, p. 423).

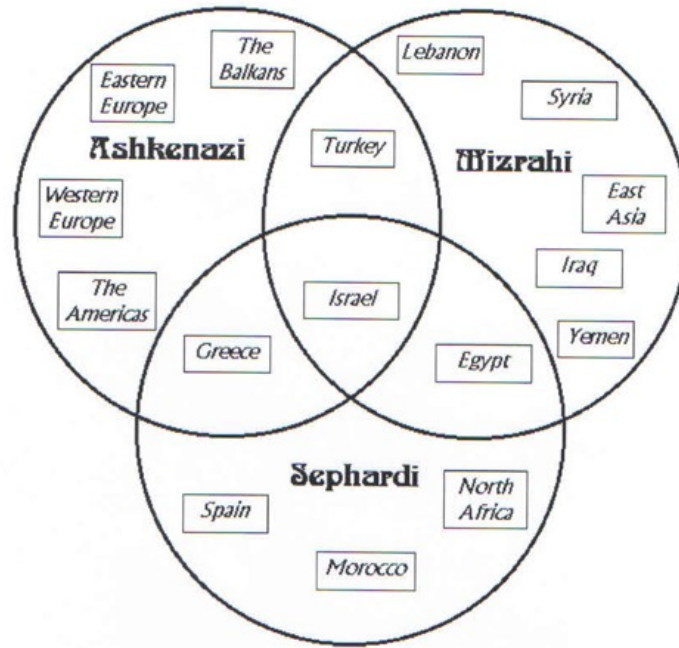


Figure 2. Three streams of Jewish music (Denburg, 2023).

Phrygian	S	T	T	T	S	T	T
Locrian	S	T	T	S	T	T	T
Harmonic Minor Scale	T	S	T	T	S	3	S
Sephardic Jewish Scale/Ahavoh-Rabbah Mode	S	3	S	T	S	T	T

Figure 3. Comparing tetrachords of Sephardic scale/Ahavoh-Rabbah mode with similar modes/scales.

Sephardic Rhythms

Another important element of Sephardic music is its use of irregular metrical groupings, such as 2+3, 3+2, 3+4, 4+3, and 2+3+2, which are not typically found in Western classical music during the Common Practice Period. These groupings originated within Jewish oral tradition and were transcribed into time signatures such as 5/8, 7/8, and 9/8 around the 13th century (Şen, 2019) (see figure 4). These irregular groupings are also present in Bulgarian and Romanian folk music, “due to the continuous large Semitic-Oriental (Jewish) influx that these countries received for many centuries” (Idelsohn, 1992, p. 111). Sephardic Jews lived in these geographical areas for almost two millennia, demonstrating how these separate cultural groups, while living in close proximity, were influenced by Jewish music.



Figure 4. Transcription of Portuguese Sephardic Jewish melody (Idelsohn, 1992, p. 54).

An example from the repertoire is Bartók's *Six Dances in Bulgarian Rhythm* (1940) from his *Mikrokosmos*. In the third dance (see figure 5), Bartók employs the asymmetrical *aksak* rhythm, 2+3, throughout the piano work, notated with the time signature 5/8 (Fracile, 2003).



Figure 5. *Six Dances in Bulgarian Rhythm* (bars 1-23) (Bartók, 1987, p. 50).

Cantillation

Cantillation is an ancient Jewish tradition of chanting texts from the Torah, the Prophets, the Psalms and prayers (Baron & Rubin, 2006). Regular Biblical readings were established in the fifth century B.C.E. when Ezra the Scribe, a priest and Levite (Nehemiah 8:1-8), chanted the Law in the Jerusalem Temple. “This is the earliest evidence of regular Biblical recitation in public. Since the reader had to amplify his voice to be heard, his unconscious chanting established the first Biblical cantillation” (Spector, 1987).

This tradition (Adler & Cohen, 2021) continues in synagogues around the world today. The chanting in cantillation flows smoothly as the cantor follows the rhythm and sequence of the syllables and words of the text, much like the Sephardic rhythms discussed above.

Shofar: A Powerful Symbol of Jewish Identity, Memory and Culture

Since the earliest documented origins of Jewish/Israelite culture in Exodus (Hay, 2022), the shofar has been a continuous presence in Jewish life. The blasts of the shofar are heard on significant ritual occasions such as Rosh Hashanah, Yom Kippur, (Leviticus 16-17), and at the beginning of the Year of Jubilee. The blowing of the shofar connects Jews with their deepest religious/cultural memories.

The shofar dates back thousands of years and is typically made of a ram's horn (van Hage, 2014 & 2017). This ancient Hebrew ritual musical instrument is first mentioned in Exodus 19 in the Torah, when the Israelites received the Ten Commandments from God on Mount Sinai. “Then the shofar sounded from Heaven amid thunders and lightnings,” causing the Israelites to tremble in awe. The shofar also reminds us of the ram that Abraham offered as a sacrifice in place of his son Isaac. Because the ram's horn became entangled in the thicket, it redeemed Abraham's son, as the ram was sacrificed instead of Isaac. For Jews, remembering this ancient history is an important aspect of their religion/tradition, as it is about making ethical choices (Green, 1982). Therefore, the shofar is blown on many significant Jewish public and religious occasions.

The following transcriptions highlight common features and differences among shofar calls. The first example originates from the Ashkenazim tradition in Warsaw (see figure 6), while the second example is from the Sephardim tradition in Venice (see figure 7).



Figure 6. Shofar notation: Ashkenazim tradition (Adler, Cohen, de Harkavy & Eisenstein, 2021).



Figure 7. Shofar notation: Sephardim tradition (Adler, Cohen, de Harkavy & Eisenstein, 2021).

Chapter 2

Literature Review

Reflecting on the Shoah: A Comparative Study of Seven Compositions

The repertoire of works responding to the Shoah is wide-ranging, diverse, and profound. This study compares seven compositions written in response to the Shoah, composed between 1947-2014. These works come from composers who experienced Nazi oppression firsthand, such as Schoenberg and Górecki, as well as a second-generation Holocaust survivor, Farber.

The selected works span a diverse group of Jewish (Schoenberg, Sheriff, Reich, Golijov, Farber) and non-Jewish composers (Shostakovich, Górecki) in six different countries (Austria, Russia, Poland, Israel, America, Argentina). These composers utilized different genres, methods, forms, and structures, incorporating both Jewish and non-Jewish musical elements (i.e., from the Western classical idiom) to commemorate various aspects of the Shoah.

A Survivor from Warsaw

The Austrian-American composer Schoenberg (1874-1951) wrote *A Survivor from Warsaw* (1947) (see Appendix p. 55) only two years after the end of WWII. Upon fleeing Nazi Germany in 1933, he re-embraced his Judaism. From the distance of Los Angeles, where he emigrated in 1934, he felt compelled to respond to the atrocities of the Shoah he had become aware of. According to Kopplin, a specific event inspired the libretto and music of this dramatic cantata for orchestra, male chorus, and narrator:

Schoenberg was deeply moved by a story he had heard - from actual survivors of the purge of Polish Jews - about a group of prisoners who began singing the “Schema Jisroel,” a traditional Jewish prayer, as they were being led away to the death camp.

(Kopplin, 2024)

This piece served as an early successful musical documentation, educating and raising awareness through Schoenberg’s text and compositional language, utilizing his atonal, twelve-tone method. According to Eichler, the award-winning music critic and cultural historian, Schoenberg’s *Survivor* was “among the very first significant pieces to memorialize the attempted extermination of European Jewry” (Eichler, 2023, p. 9).

The libretto, based on eyewitness testimonies, tells the story of Jews who escaped the Warsaw Ghetto and hid in the city’s sewers. These accounts, collected from survivors of the Warsaw Ghetto Uprising and other Holocaust survivors (Eichler, 2023), ensure authenticity and emotional depth, reflecting the horrors and bravery of Jewish resistance during the Shoah.

The Nazis discovered the escaping Jews and brutally beat most to death. In the narration, a German sergeant shouts at his subordinates to count how many they have killed. “They start counting slowly and irregularly.” Then the sergeant shouts again, “Faster!” His subordinates pick up the tempo, counting faster and faster, until it “sounded like a stampede of wild horses.” The narrator, who survives to tell this harrowing tale, uses percussive *Sprechstimme*. The prisoners, represented by the male chorus, defiantly burst out singing the *Shema* (Deuteronomy 6:4) to their captors. The cantata’s structure, with its jarring *Sprechstimme* and powerful *Shema*, emphasizes the upheaval experienced by the survivors, immersing the listener in their intense struggle. This interplay creates dynamic tension, capturing the turmoil and resistance, making listeners feel their suffering and resilience.

Schoenberg's choice to compose *A Survivor from Warsaw* using his twelve-tone technique evolved from his earlier late Romantic and Expressionist styles. His Expressionistic language lent itself to atonality and the twelve-tone technique. By employing the twelve-tone technique, Schoenberg ensures that all twelve pitches of the chromatic scale are given equal importance, avoiding traditional tonal centers and creating a sense of disorientation and instability. This symbolizes the dissonant and chaotic nature of the Shoah, reflecting the emotional and psychological trauma experienced by the Jews. The twelve-tone rows and their transformations (retrograde, inversion, and retrograde inversion) ensure cohesion and symbolize the systematic nature of the Shoah. Rhythmic irregularities and dynamic shifts depict the unpredictability, while dissonant intervals like tritones and minor seconds intensify tension.

Schoenberg's twelve-tone techniques serve as powerful tools for historical and emotional representation, contrasting sharply with more traditional, tonal memorial works. Through these avant-garde methods, Schoenberg captures the Shoah's brutality and its devastating impact on victims, making *Survivor* a profoundly powerful and haunting tribute.

The event of the premiere performance on November 4, 1948, by the Albuquerque Civic Symphony Orchestra at the University of New Mexico and its impact was vividly captured by Luce's review in *Time* magazine:

Cruel Dissonants. First the audience was jolted upright by an ugly, brutal blast of brass. Under it, whispers stirred in the orchestra, disjointed motifs fluttered from strings to woodwinds, like secret, anxious conversations. The survivor began his tale, in the tense half-spoken, half-sung style called Sprechstimme. The harmonies grew more cruelly dissonant. The chorus swelled to one terrible crescendo. Then, in less than ten minutes from the first blast, it was all over. While his audience was still thinking it over, Conductor Kurt Frederick played it through again, to give it another chance. This time, the audience seemed to understand it better, and applause thundered in the auditorium.

(Luce, 1948, p. 56)

Frederick, whose mother was murdered at Auschwitz, was a gentle-spirited Jewish conductor observed by Eichler as having "a charming lilt in his speech and a sadness behind his smiling eyes" (Eichler, 2023, p. 163). Like Schoenberg, he likely only survived the Shoah because he fled Europe. His decision to repeat *Survivor* was unusual but aimed to give the audience a second chance to grasp the work and its powerful message.

One of the concertgoers wrote the following to Schoenberg:

The entire audience... sitting on uncomfortable chairs in an ugly gymnasium, was roused and thrilled by your music...[which] brought to us-even to a smug, overfed, protected group of Americans-some sense of the terror other peoples have known, and some realization of the steadiness that comes of a spiritual expression. I, for one, shall never forget the impact of those men's voices singing, out of despair, those exalted words of a people who are certainly most able to bring the spirit to sustain them in the midst of horror.

(Eichler, 2023, pp. 166-167)

It is remarkable that *A Survivor from Warsaw* premiered shortly after WWII, when the world was still in shock and beginning to grasp the Shoah's depravity. The timing intensified the impact of Schoenberg's work, serving as a historical document that communicated the unspeakable trauma and resilience of its survivors.

Symphony No. 13, “Babi Yar”

The impact of the Shoah on Soviet Jews was profound and multifaceted. During the Shoah, many Soviet Jews were systematically persecuted and murdered by the Nazis and their collaborators. Though not himself Jewish, Shostakovich (1906-1975) expressed interest in the Jewish people by using Jewish themes in his music (Wieczorek, 2012). His strongest support for Jewish causes was evident in his tonal Symphony No. 13, *Babi Yar* (1962), where he employed Jewish text (see Appendix pp. 56-57), cantillation, and synagogue modes, such as the Phrygian dominant mode (Idelsohn, 1992).

On September 29-30, 1941, Nazis and their sympathizers murdered 33,771 Jews at Babi Yar, a ravine near Kyiv (Dreifuss, 2019), in what has been described as “the largest mass shooting of the Second World War” (Kinstler, 2024, p. 31). For years, Soviet authorities suppressed acknowledgment of the massacre and arrested Jews who prayed at the site.

Shostakovich created his *Babi Yar* memorial in defiance of his government, risking personal safety to honour the victims. However, he did not use the voice of a Jewish survivor but chose Russian poet Yevtushenko (1933-2017).

I could further critique Yevtushenko, who wrote:

I feel now that I am a Jew.
Here I wander through ancient Egypt...

They guffaw: “Kill the Yids! Save Russia!”
A grain merchant beats up my mother.

Is this cultural appropriation? How would he know how it ‘feels’ to be a Jew?

On the other hand, one could also applaud his best efforts. Yevtushenko was criticizing his own government for its longstanding anti-Semitism. Like Shostakovich, he sympathized with and tried to understand the plight of the Jews and used his literary talents to give voice to their suffering.

The Moscow Philharmonic Orchestra, conducted by Kirill Kondrashin, premiered the symphony on December 18, 1962. The audience's enthusiastic applause showed immediate understanding, but Soviet authorities, displeased with the focus on Jewish suffering and anti-Semitism, banned the symphony for two years (Eichler, 2023).

For Shostakovich, Jews became a potent symbol of his own status as an artist/outsider trying to remain true to himself while living in an intolerant and repressive society.

(Robinson, 2024)

Composing *Babi Yar* as a tonal work, Shostakovich employs Jewish musical elements to create cultural and religious significance. He integrates Jewish text and cantillation, using synagogue modes like the Phrygian dominant mode. The tonal structure amplifies dissonance and tension, reflecting the emotional trauma of the Holocaust. Rhythmic patterns reminiscent of Jewish folk music add authenticity. These techniques honour Jewish traditions and enhance the emotional resonance of *Babi Yar*, making it a powerful memorial to Holocaust victims.

Composed 15 years apart in response to different instances of Nazi mass murder in different parts of Europe, it is interesting to compare *A Survivor from Warsaw* with *Babi Yar*. Both document the Nazi mass murder of Jews using male soloists, choruses, and orchestras. *Survivor's* male chorus represents prisoners, while the solo narrator uses *Sprechstimme*. *Babi Yar* features a male soloist conveying Yevtushenko's poetry, with the chorus adding powerful effect.

Schoenberg's atonal techniques in *A Survivor from Warsaw* evoke dissonance and chaos, reflecting the brutal and disorienting nature of the Shoah. This approach contrasts sharply with his earlier late Romantic and Expressionist styles, which, while also intense, leaned more towards structured emotional expression. In comparison, Shostakovich's use of tonality in *Babi Yar* conveys deep sadness and cultural mourning. His approach in this symphony, with its explicit Jewish musical elements and poignant text, stands out from his other works of the period, which often used tonality to comment on Soviet life and politics.

By examining these contrasting methods and intentions, we gain a deeper understanding of how both composers responded to the Holocaust and expressed its emotional and historical weight through their unique musical languages. Both works critique authorities: *Survivor* criticizes the Nazis, while *Babi Yar* critiques Soviet anti-Semitism. Both serve as moving memorials and critiques of the regimes responsible for atrocities.

Symphony No. 3

Voice and orchestra was the medium chosen by the Polish Catholic composer Górecki (1933-2010) for his Symphony No. 3 (1976), also known as *Symphony of Sorrowful Songs*. Composed in three movements (*Lento-Sostenuto tranquillo ma cantabile*, *Lento e largo-Tranquillissimo*, *Lento-Cantabile semplice*) (see Appendix pp. 58-59), this symphony is one of the first significant works responding to the Holocaust in Poland. In this austere, harmonically minimalist work, characterized by simple, sparse, and repetitive harmonic structures, Górecki symbolically conveys the deep sorrow of the Polish people during the 20th century, particularly during the Shoah, where 90% of Polish Jews (approximately 3 million people) and 20% of the Polish population (around 6 million people) were murdered (Greenberg, 2016).

Górecki's sorrow was also deeply personal. His mother died at 26 when he was only 2. His uncle perished in a Nazi death camp, his aunt died in Auschwitz, and his step-grandfather died in Dachau. Górecki employs various modes and a palindromic structure in Movement I, adding complexity to the symphony (see figure 8). This structure, combined with the soprano's laments, emphasizes sorrow and mourning.

Sections	Bars	Tempo Indications
A (canon)	1-320	<i>Lento</i> (♩ = 50-52) <i>sostenuto tranquillo ma cantabile</i>
B (a prayer, lament, sung by soprano)	321-368	tempo (♩ = 58-60) <i>ma tranquillissimo e cantabilissimo</i>
A' (canon)	369-608	<i>Lento</i> (♩ = 50-52) <i>sostenuto tranquillo ma cantabile</i>

Figure 8. Symphony No. 3, Movement I (Palindromic Structure) (Górecki, 1976).

Each movement laments maternal loss. Unlike *Survivor* and *Babi Yar*, which use male voices, Górecki employs a soprano to mourn from a feminine perspective. The first movement features a 15th-century Polish lament about the Virgin Mary grieving her son. The second movement uses a prayer inscribed in 1944 by 18-year-old Helena Wanda Błazusiakówna on a Gestapo cell wall in Zakopane, Poland. The third movement features a Silesian folksong where a mother laments her son's death (Thomas, 1997). These texts, spanning historical and cultural contexts, unify around maternal grief and endurance.

Górecki's use of minimal musical means and diatonic harmonies in each movement creates a contemplative mood, with repetitive motifs and gradual changes evoking sorrow and mourning. For example, in the first 15 bars of Movement II, Górecki employs a simple, repetitive melodic motif in the piano and strings (see figure 9). This motif, consisting of a few notes that gradually rise and fall, is repeated with subtle variations throughout the movement. The gradual changes in dynamics and orchestration, along with the repetitive nature of the motif, create a sense of longing and introspection. The simplicity and repetition of the musical material allow the listener to focus on the emotional depth and weight of each note, evoking feelings of sorrow and mourning.

The figure displays two systems of musical notation for the second movement of Górecki's *Symphony of Sorrowful Songs*. The left system, covering bars 1 to 15, is marked 'LENTO e LARGO (♩ = 44)' and includes the instruction 'tranquillissimo - contabillissimo - dolcissimo - legatissimo'. It features a piano (pf) and string parts (vn I, vn II, vl, vc, vb) with a simple, repetitive melodic motif. The right system, covering bars 16 to 30, features a soprano (S) and string parts (vn I, vn II, vl, vc, vb) with the same motif. The tempo is marked 'p sempre' and the mood is 'p sempre'. The score is written in a minimalist style with diatonic harmonies and repetitive motifs.

Figure 9. *Symphony of Sorrowful Songs*, Movement II (bars 1-15) (Górecki, 1976, pp. 32-33).

On April 4, 1977, the symphony premiered at the Royan International Festival of Contemporary Art in France. The symphony aroused controversy, with most of the audience reacting negatively to this “slowly unfolding, sublimely metaphysical, entirely tonal” (Greenberg, 2016) work. Western critics savaged the symphony, while Polish critics declared it a masterwork, seeing it as a reflection of mid-20th-century Polish experience.

Górecki remained unconcerned by the reaction of Western critics. He remembered the Nazi invasion and occupation of Poland during WWII, which slaughtered the Polish people, including his family members. Symphony No. 3 has since become one of Górecki's most celebrated works, eliciting profound emotional responses and memorializing the suffering experienced in Poland during the 20th century, the Holocaust, and WWII. The symphony's minimalistic approach, poignant melodies, and lamenting texts create a deeply reflective and cathartic experience, conveying the profound grief and resilience of those who endured unimaginable atrocities.

Mechayhe Hametim: Revival of the Dead

Almost a decade after Górecki's Symphony No. 3 and 40 years after WWII, Israeli (Sabra) composer Sheriff (1935-2018) composed a moving oratorio for orchestra, chorus, tenor, and baritone cantors entitled *Mechayhe Hametim: Revival of the Dead* (1985). Commissioned by Dutch-Jew Bernard Bronkhorst, it serves as a monument in sound to Holocaust victims and Israel's builders. The title is taken from the Eighteen Blessings of Hebrew liturgy: "Blessed be Thou, who revives the Dead" (Chusid, 2011).

The premiere was on May 3, 1987, in Amsterdam by the Israel Philharmonic Orchestra, conducted by David Porcelijn, with Dutch Queen Beatrix in attendance. The event held political, cultural, and symbolic significance. During WWII, 75% of Dutch Jews (the highest percentage in Western Europe) were murdered, primarily in Auschwitz and Sobibór. Remembering this atrocity was meaningful for survivors and their descendants worldwide.

Sheriff, born in Tel Aviv to Polish parents who fled to Palestine in the 1930s, witnessed Israel's rebirth and the War of Independence in 1948. After WWII, about 250,000 Holocaust survivors joined the newly-formed state (Gilbert, 2008), along with around 850,000 Jews fleeing persecution in Arab countries (Neuer, 2018). The Holocaust's memory is ingrained in Israeli consciousness, underscoring the need for a Jewish state.

In this context, Sheriff composed *Mechayhe Hametim*, a four-movement work reflecting on Jewish life and the Shoah. Movement I recalls *Jewish life in the Diaspora (until the Holocaust)*. Movement II remembers the horrors of *The Holocaust*, integrating the Yiddish song *Oyfn Pripetshik* and the *Shema*. Sheriff's use of traditional Jewish music preserves and honours Jewish heritage, enhancing the piece's emotional resonance.

Movement III, *Kaddish and Yiskor*, includes prayers for Shoah victims. Movement IV, *Revival and Renaissance*, features a triumphant 'Hallelujah' chorus with shofarot blasts (see figure 10), reminiscent of air raid sirens from Israel's rebirth in 1948, akin to shofar blasts on Rosh Hashanah (Chusid, 2011).

Sheriff's desire to tell the whole Jewish world in his symphony echoes the Mahlerian aesthetic: "a symphony must be like the world; it must contain everything." His *Mechayhe Hametim: Revival of the Dead* vividly depicts the journey through Jewish musical elements such as cantillation, traditional synagogue modes, Yiddish song, Jewish prayers, shofarot, and texts that reflect Jewish suffering and resilience. The oratorio stands as a significant contribution to Holocaust remembrance, utilizing Jewish cultural and religious expression to commemorate this dark chapter of history.

The musical score is divided into three systems, each containing staves for Boys' Choir, T. Men's Choir, B., Percussion, and Shofarot.

System 1 (Bars 294-296): The Boys' Choir, T. Men's Choir, and B. staves have the lyrics "Ha - le - lu - jah, -". The Percussion staff features a rhythmic pattern of eighth notes with triplets. The Shofarot staff has a melodic line with a "Tutti" marking.

System 2 (Bars 297-299): The vocal staves have the lyrics "Ha . . .". The Shofarot staff has a melodic line with a "Shofarot Cerni" marking.

System 3 (Bars 300-304): The vocal staves have the lyrics "- lel, Ha . . . lel,". The Shofarot staff has a melodic line with a "Shofarot Comi" marking.

Figure 10. *Mechayhe Hametim* (bars 297-304) (Sheriff, 1985, p. 61).

Different Trains

In response to the Shoah, the minimalist American-Jewish composer Reich (1936-) created *Different Trains* (1988) in three movements (*America-Before the War*, *Europe-During the War*, *After the War*) for string quartet and tape. The tape includes recorded sounds of trains, sirens, bells, and speech melodies of Jewish Holocaust survivors (see Appendix pp. 60-61). Reich's innovative use of recorded sounds and speech melodies, paired with the live string quartet, creates a unique and immersive listening experience.

Different Trains premiered on November 2, 1988, at the Queen Elizabeth Hall in London, performed by the Kronos Quartet. In this work, Reich reflects on his train journeys during WWII, visiting his parents who lived on opposite ends of the US; one in New York, the other in Los Angeles. As a Jew, he pondered that had he been living in Europe during that time, he might have been traveling on very 'different trains' to the concentration/extermination camps.

Musically, *Different Trains* is about contrasts. Reich juxtaposes the driving forward motion of minimalism, with its repetitions and gradual changes, against speech melody derived from recorded interviews with Holocaust survivors. Incorporating the speech melodies into his string quartet creates a haunting dialogue between the past and the present.

Reich's personal reflection on his childhood train journeys adds an intimate dimension to the composition. By contrasting his experiences with those of Jewish children in Europe, he highlights the randomness of fate and the horrors faced by those who were less fortunate. While minimalism and speech melody are not traditional Jewish musical elements, Reich used these expressive compositional languages to create his musical documentary.

Reich also juxtaposes his life as a Jewish child in America with the lives of millions of Jewish children in Europe during WWII. There is a stark contrast between the normalcy in America and the systematic slaughter of millions in Europe. In Movement III, the Pullman porter, Lawrence Davis, who worked on the trains that crossed the U.S. during the war years, said, "But today, they are all gone." While Davis is referring to the luxurious transcontinental trains, this statement could also symbolize the millions of Jews murdered during the Shoah (Fox, 1990). *Different Trains* stands as a profound testament to the importance of remembering history's darkest chapter, with the hope of a better future.

Tekyah

The Argentinian-Jewish composer Golijov (1960-) was born to parents who fled anti-Semitism in Romania and Ukraine in the 1920s and immigrated to Argentina. In his Eastern European Jewish household, Golijov grew up listening to "classical music, Piazzolla's nuevo tango, synagogue music, and klezmer, and has drawn on all of them in his music" (Burkholder, 2019, p. 1006).

Golijov composed *Tekyah* (2004) for the BBC film *Music Memorial from Auschwitz*, created for the 60th anniversary of the liberation of Auschwitz. Golijov accepted the roughness and irregularity of the shofarot as he composed *Tekyah* for 9-12 shofarot (see figure 11). For Golijov, the shofar expresses "the wail of pain but also survival and transcendence" (Frank & Frumkin, 2018).

Musically, Golijov employs various techniques to convey emotion and memory. In the accordion part, reminiscent of klezmer, one hears the upward glissando, which symbolizes the air-raid sirens heard both in the concentration

camps and on *Yom Ha-Shoah* in Israel, commemorated annually. The blaring air-raid sirens announce the two minutes of silence.

Golijov's *Tekyah* stands as a powerful testament to the resilience of the human spirit and the enduring importance of remembrance. By incorporating the evocative sounds of the shofarot and elements of klezmer, Golijov bridges the past and present, creating a moving tribute to the victims of Auschwitz and a broader reflection on survival and transcendence. The inclusion of air-raid sirens as a symbolic element emphasizes the ongoing necessity of commemorating this darkest chapter in human history. Through *Tekyah*, Golijov not only honours those who were murdered but also uses music as a medium to educate and create awareness.

Written for the BBC Music Film commemorating the 60th anniversary of the liberation of Auschwitz

TEKYAH

Osvaldo Golijov

The musical score for "Tekyah" is written for a large ensemble of shofars and Western instruments. The score is in 12/8 time and begins with a tempo marking of $\text{♩} = 48$. The instruments are arranged in a vertical stack: Clarinet in B \flat , Accordion, Horn 1 in F (Shofar 1), Horn 2 in F (Shofar 2), Horn 3 in F (Shofar 3), Trumpet 1 in B \flat (Shofar 4), Trumpet 2 in B \flat (Shofar 5), Trumpet 3 in B \flat (Shofar 6), Trombone 1 (Shofar 7), Trombone 2 (Shofar 8), and Shofars 9-12. The Clarinet part features a melodic line with a glissando and a dynamic marking of *ppp*. The Accordion part has a sustained chord with a glissando and a dynamic marking of *pp*. The Horns 1-3 part has a sustained chord with a dynamic marking of *p* and a *dim al niente* instruction. The Trumpets 1-3 part has a sustained chord with a dynamic marking of *p* and a *dim al niente* instruction. The Trombones 1-2 part has a sustained chord with a dynamic marking of *p* and a *dim al niente* instruction. The Shofars 9-12 part has a sustained chord with a dynamic marking of *p* and a *dim al niente* instruction. The score includes various performance instructions such as "irregular, espr." and "gliss.".

Figure 11. *Tekyah* (bars 1-4) (Golijov, 2004, p. 1).

Bestemming

The Israeli composer Farber (1965-) is the only female composer included in my literature review. Although composition remains male-dominated, there are more female composers today than ever before. Only in recent decades has it become acceptable to perform works composed by women in public concerts. Thanks to progress in the field, female composers like Farber now have a voice and their works are performed worldwide.

Farber, the only second-generation Holocaust survivor in my literature review and a descendant of Greek Jews, composed *Bestemming* (2014), a three-movement concerto (*Shattered, Escape, Resistance*) for cello, orchestra, and narrator (Farber, 2023). The narrator, Curt Loewenstein (1925-2017), born in East Prussia (now Poland) to a Jewish family, fled to Holland at 14. A Holocaust survivor and war hero, Curt tells his dramatic story of joining the Dutch Resistance (see Appendix pp. 62-63). Farber uses tone painting to give voice to the resister's experience during the Shoah. In his narration, Curt declares:

My mother's death, a shadow
Darkness, despair

But I will run no more
to God, I declare

I will join the Resistance
In my mother's name
I swear

After his mother's death, young Curt joined the Dutch Resistance in Amsterdam, saving the lives of 150 Jewish children and rescuing two downed American airmen.

Farber's *Bestemming* is particularly valuable as it commemorates the Holocaust through the lens of a second-generation Holocaust survivor. Those who were children during the Holocaust are now the only survivors still alive, and their numbers are dwindling. Soon, there will be no one left to share firsthand experiences of the Shoah. In the coming years, knowledge about the Holocaust will transition fully into history. It is crucial that second-generation Holocaust survivors, who have inherited the pain and trauma of their parents and relatives, continue to remember and, when possible, give voice to this darkest chapter in human history.

Farber seeks performances of *Bestemming* worldwide to spread awareness about the Shoah and educate people about peace, tolerance, and understanding. She wishes to connect with audiences and inspire change through music. The premiere performance of *Bestemming* took place in Beverly Hills, California, in 2014 and was enthusiastically received with explosive applause, shouts of "Bravo," and a standing ovation (Stellar, 2014).

Conclusion

Through these seven compositions, a story of unimaginable suffering, profound loss, grief, resilience, and the enduring human spirit emerges, alongside the ongoing necessity of remembrance. Each piece offers a unique perspective on the Shoah, whether through survivor narratives, historical reflection, or integrating religious/cultural traditions using Jewish musical elements. Together, they form a rich tapestry of musical testimony that educates, commemorates, and inspires. This study underscores the vital role of music in preserving the memory of the Shoah and fostering a deeper understanding of its impact on humanity. These works create powerful vehicles for remembrance and reflection, ensuring the lessons of the Shoah remain relevant and poignant for future generations.

The works in my literature review feature compositions by both first and second-generation Holocaust survivors. Both groups have created significant works in Holocaust remembrance through their unique perspectives and compositional approaches. Those who witnessed and experienced the horrors firsthand provide an intimate and authentic account of their traumatic experiences, while second-generation survivors offer a reflective exploration of inherited trauma and memory. Together, their works create a comprehensive and diverse musical expression that preserves the memory of the Shoah and ensures its lessons remain relevant for future generations.

The selected compositions demonstrate diverse approaches to Holocaust remembrance, each uniquely contributing to our understanding of trauma, resilience, and memory. These composers strive, using distinct compositional languages and incorporating both Jewish and non-Jewish musical elements, to create musical monuments that commemorate and express the unspeakable horrors of the Shoah. By analyzing these works, we gain a deeper appreciation for the role of music in memorializing one of history's most tragic periods and its ability to evoke profound emotional, religious/cultural reflections. Their goal is to foster awareness through musical documentation of this darkest chapter in human history, carrying the crucial message: "never again."

Chapter 3

The Wanderer

In the next four chapters, I will analyze my compositions and my use of Jewish musical elements to tell Jewish stories and respond to the Shoah.

The Wanderer is a 10-minute work composed in three contrasting movements for string quartet. My main artistic aim is to tell the story, through music, of the deportations, displacements, and diaspora of the Jews, which began some 2700 years ago (see Appendix p. 64). With exile upon exile, these mass expulsions ultimately scattered the Jews to the ends of the earth. This piece has been informative in terms of my use of the relevant materials addressed in my research questions.

Key elements explored include intervals, harmonies, harmonic progressions, modulations, and tetrachords of the Sephardic scale/*Ahavoh-Rabboh* mode. In using the Sephardic scale/*Ahavoh-Rabboh* mode, I discovered that the dominant and mediant triads are diminished, outlining the tritone. This discovery significantly influenced my application of this scale/mode. The irregular metrical groupings of Sephardic rhythms and their relationship to *aksak* rhythms are also examined. The piece features shofar calls and employs dissonance to depict the Jews' wandering and hostile experiences, including anti-Semitism, pogroms, and ultimately the Shoah.

The formal structure of *The Wanderer* is symbolic, composed as a palindrome (A-Israel, B-diaspora, A'-Israel') (see figure 12). Movement I begins with the F# Sephardic scale (see figure 13). However, it starts by sounding like B harmonic minor. Wandering through scales, we only clearly hear that the work is in F# Sephardic as we approach the end of section A, where it ends on the tonic of the F# Sephardic scale. Similarly, at the beginning of section A', the work has modulated up a perfect fourth from the previous section, C, which I composed in E Sephardic. Section A' begins by sounding like D harmonic minor, and it is only clear that I have modulated to A Sephardic as we approach the end of the first movement, which ends on the tonic. In each section, the Sephardic scale modulates up a perfect 4th, outlining the tetrachord. Idelsohn makes a connection between the tetrachordal circle and the Sephardic scale/*Ahavoh-Rabboh* mode:

The tetrachordal character of the ancient part of the Synagogue song (Sephardic scale/*Ahavoh-Rabboh* mode), in giving the fourth the dominating role calls not only for the plagal cadence, but causes a change in the whole system of modulation. The tendency toward the TETRACHORDAL CIRCLE involves departure from the circle of fifth and its related keys, and makes a system of modulation to the related keys of the sub-dominant.

(Idelsohn, 1992, p. 479)

My choice to compose these modulations are symbolic of the wandering Jew in the diaspora.

The modulations, taken in eight steps around the tetrachordal circle, from the F# Sephardic scale, in which Movement I begins, to F Sephardic, in which Movement II ends, are close in terms of intervals, a semitone, yet these two scales/modes, if played simultaneously, would sound extremely harsh/dissonant. In Movement II (bars 46-47), F and F# Sephardic are mixed together, creating a harsh and dissonant conclusion to the movement. This symbolizes the harsh and difficult lives Jews experienced as they were forced to move vast distances around the globe.

The Wanderer begins with Sephardic irregular metrical groupings ($3/4 + 4/4 = 7/4$, and $5/4$), creating instability, while 2 and 4-bar phrases offer stability, held together by the palindromic structure. This contrast between instability and stability reflects the complexities and challenges faced by the Jews.

Sephardic Scale/ <i>Ahavoh-Rabbah</i> Mode		
Sections	Bars	Modulations up a Perfect 4 th
Movement I Exploring ♩ = 96 Palindromic Structure		
A	1-17	F#
B	18-34	B
C	35-64	E
A'	65-81	A
Movement II Fleeing ♩ = 60 Rondo Form		
Introduction	1-8	D
A	9-10	
B	11- 19	
A'	20-21 beat 2	G
C	21 beat 3, 25	
A''	26-27 beat 2	C
D	27 beat 3, 33	
A'''	34	Eb (transition/subtonic to F)
E	35-36	
A''''	37	
F	38	F
A'''''	39	
G	40-41	
A''''''	42	
Coda	43-47	F/F# Mixing scales/modes
Movement III Returning ♩ = 96 Palindromic Structure		
A	1-44	D
B	45-70	G
A'	71-80	D

Figure 12. *The Wanderer* Palindromic Structure (Modulation Scheme).

The Wanderer

Movement I

Exploring

Exploring ♩ = 96 (♩ = ♩ throughout) Evelyn Stroobach

Violin I

Violin II

Viola

Cello

Vln. I

Vln. II

Vla.

Vc.

poco
f

mf

più
mf

mf

mf

più
mf

mp

mf

più
mf

mp

Figure 13. Movement I (bars 1-8) (Stroobach, 2024, p. 1).

I composed *The Wanderer* using Sephardic rhythms to represent the unsettled nature of Jewish existence within the diaspora (see figures 14-15). The asymmetrical meters and dissonance symbolize the continued hostilities (Hamas Covenant, 1988) and precarious existence Jews have experienced in their homeland.

The musical score for Movement II (bars 38-47) is presented in two systems. The first system covers bars 38 to 42, and the second system covers bars 43 to 47. The instrumentation includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

System 1 (Bars 38-42):

- Vln. I:** Starts with *arco* and *mf* in 6/4 time. Bars 39-40 switch to 2/4 time with *pizz.* (pizzicato) and *ff* (fortissimo). Bar 41 returns to 6/4 with *arco* and *più mf* (more mezzo-forte). Bar 42 switches to 7/4 time with *pizz.* and *ff*.
- Vln. II:** Follows a similar pattern to Vln. I, with *arco* and *mf* in bar 38, *pizz.* and *ff* in bars 39-40, *arco* and *più mf* in bar 41, and *pizz.* and *ff* in bar 42.
- Vla.:** Starts with *arco* and *mf* in 6/4 time. Bars 39-40 switch to 2/4 time with *pizz.* and *ff*. Bar 41 returns to 6/4 with *arco* and *f* (forte). Bar 42 switches to 7/4 time with *pizz.* and *ff*.
- Vc.:** Starts with *arco* and *mf* in 6/4 time. Bars 39-40 switch to 2/4 time with *pizz.* and *ff*. Bar 41 returns to 6/4 with *arco* and *f*. Bar 42 switches to 7/4 time with *pizz.* and *ff*.

System 2 (Bars 43-47):

- Vln. I:** Starts with *arco* and *fff* (fortississimo) in 7/4 time. Bars 44-45 are in 6/4 time. Bar 46 returns to 7/4 with *arco* and *fff*. Bar 47 is in 7/4 time with *arco* and *fff*.
- Vln. II:** Starts with *arco* and *fff* in 7/4 time. Bars 44-45 are in 6/4 time. Bar 46 returns to 7/4 with *arco* and *fff*. Bar 47 is in 7/4 time with *arco* and *fff*.
- Vla.:** Starts with *arco* and *fff* in 7/4 time. Bars 44-45 are in 6/4 time. Bar 46 returns to 7/4 with *arco* and *fff*. Bar 47 is in 7/4 time with *arco* and *fff*.
- Vc.:** Starts with *fff* in 7/4 time. Bars 44-45 are in 6/4 time. Bar 46 returns to 7/4 with *fff*. Bar 47 is in 7/4 time with *fff*.

The score includes various dynamic markings such as *mf*, *ff*, *f*, *fff*, *più*, and *poco rit.* (poco ritardando). The time signatures are 6/4, 2/4, 7/4, and 3/4.

Figure 14. Movement II (bars 38-47) (Stroobach, 2024, p. 17).

The image displays a musical score for Movement III, covering bars 19 to 26. The score is arranged in two systems, each with four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.).

System 1 (Bars 19-22):

- Bar 19:** Vln. I starts with a half note F4, marked *più f*. Vln. II is silent. Vla. is silent. Vc. is silent.
- Bar 20:** Vln. I has a half note G#4, marked *f*. Vln. II is silent. Vla. has a half note F3, marked *f*. Vc. is silent.
- Bar 21:** Vln. I has a half note A4, marked *f*. Vln. II is silent. Vla. has a half note G3, marked *f*. Vc. is silent.
- Bar 22:** Vln. I is silent. Vln. II has a half note F4, marked *f*. Vla. has a half note F3, marked *mf*. Vc. is silent.

System 2 (Bars 23-26):

- Bar 23:** Vln. I has a half note G#4, marked *mf*. Vln. II has a half note F4, marked *mf*. Vla. has a half note F3, marked *più mf*. Vc. is silent.
- Bar 24:** Vln. I has a half note A4, marked *f*. Vln. II is silent. Vla. has a half note G3, marked *mf*. Vc. is silent.
- Bar 25:** Vln. I is silent. Vln. II has a half note F4, marked *più mf*. Vla. has a half note G3, marked *mf*. Vc. is silent.
- Bar 26:** Vln. I is silent. Vln. II has a half note G4, marked *mf*. Vla. has a half note A3, marked *mf*. Vc. is silent.

The score includes various musical notations such as clefs, time signatures (3/4, 4/4, 6/4), dynamics (*f*, *mf*, *più f*, *più mf*), and articulation marks (accents, slurs).

Figure 15. Movement III (bars 19-26) (Stroobach, 2024, p. 20).

Rhythmic dissonance is deployed throughout *The Wanderer* through my use of changing meters. I also interspersed harmonic dissonances (see analysis below score) within indirect displacement dissonances (see numbers above score) (see figure 16).

The musical score for Movement I (bars 52-64) is presented for a string quartet (Vln. I, Vln. II, Vla., Vc.). The score is characterized by complex rhythmic patterns and changing meters. Above the staves, numbers 2, 3, and 2 are placed over groups of notes, indicating specific rhythmic values or groupings. The score includes various musical notations such as clefs, time signatures, and dynamic markings like *poco rit.* and *v°*. The bottom of the score shows harmonic analysis symbols: $v^{\circ} \frac{6}{4}$, I, v° , I $\frac{6}{4}$, and I.

Figure 16. Movement I (bars 52-64) (Stroobach, 2024, p. 7).

My goal is to have the ensemble communicate the emotions/trauma associated with the Jews being deported/expelled/displaced and driven out into the diaspora for some 2700 years, leaving them a vulnerable minority, with all too often disastrous consequences, as they were scattered around the globe.

Mixing Scales and Modes

Debussy (1862-1918) significantly influenced my compositional craft. He creates a contrasting tonal world by mixing scales and modes, as exemplified in *Nuages*, the first movement of *Trois Nocturnes* (1900), composed for orchestra and women's chorus (see figure 17). Debussy employed the pentatonic scale in the flute and harp parts and the D# Dorian mode in the string parts (bars 64-68). This approach creates a rich tapestry of sound, where the distinct tonal colours of the pentatonic and Dorian modes interact and contrast. Analyzing Debussy's work reveals how he structures transitions between these modes, using specific pivot notes and harmonic progressions for smooth modulations. His orchestration choices, assigning the pentatonic scale to the flute and harp and the Dorian mode to the strings enhance the contrasting tonal world. However, this approach has its challenges. The juxtaposition of different modes can risk cohesiveness. Debussy's orchestration and harmonic planning mitigate these risks, employing pivot notes, harmonic progressions, orchestration choices, dynamic control, textural variation, and melodic development to ensure a coherent and immersive listening experience.

The image displays a page of a musical score for the first movement, *Nuages*, from Debussy's *Trois Nocturnes*. The page is numbered 13. At the top left, there is a small box containing the number '4.09'. The score is for a full orchestra and women's chorus. The top staff is for the first flute (1^{re} fl.), marked 'Un peu animé' and 'Iris expressif'. Below it are staves for the first and second oboes (1^{er} et 2^e hauts). The harp part is indicated by 'HARPE' and '(Sol b, Ré b, La b, Mi b, Si b)'. The string section (violins I, violins II, violas, cellos, and double basses) is shown at the bottom, all marked 'pp' (pianissimo). The score features complex melodic lines with many ties and slurs, characteristic of Debussy's style. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4.

Figure 17. *Nocturnes: No. 1, Nuages* (bars 64-68) (Debussy, 1900, p. 13).

Drawing on Debussy's techniques, I combine Sephardic and Ashkenazi musical elements, like the Sephardic scale/*Ahavoh-Rabbah* mode, to illustrate events and phases of Jewish history, addressing my first research question. As a second-generation Holocaust survivor, I blend Jewish musical elements with the Western classical idiom to express powerful emotions, addressing my second research question. This synthesis, akin to Debussy's ethnomusicological approach, provides a rich foundation for my compositions. Inspired by Debussy, I aim to evoke a deep connection to my Jewish roots through my compositions in *Remembering the Holocaust*.

Chapter 4

Resistance

Resistance is dedicated to all those who found the strength, courage and opportunities to fight against the Nazis and their collaborators during WWII. This 8-minute composition, created for a percussion ensemble and two violins, utilizes the 8-note Sephardic scale/*Ahavoh-Rabbah* mode and features a palindromic structure with gradual tempo changes (see figure 18). Each section ascends a perfect 4th, outlining the tetrachord. There are four pitched and four rhythmic percussion instruments.

Sephardic Scale/ <i>Ahavoh-Rabbah</i> Mode				
Sections	Bars	Modulating up a Perfect 4 th	Gradual tempo changes	Bars
A	1-41	C	<i>Intense</i> ♩ = 120	
B	42-80	F	ends with <i>poco a poco accel.</i>	77-80
C	81-114	Bb	begins with <i>a tempo</i>	130-133
C'	115-133	Eb	ends with <i>poco rit.</i>	
B'	134-172	G# (enharmonic Ab)	begins with <i>a tempo</i>	134
			ends with <i>poco a poco accel.</i>	169-172
A'	173-214	C# (enharmonic Db)	begins with <i>a tempo</i>	173

Figure 18. *Resistance* Palindromic Structure.

I sought to explore timbre and texture by combining pitched and unpitched instruments in *Resistance*. The composition includes Ashkenazim Shebarim shofar calls in the first violin part starting in bar 5 (see figure 19). As more instruments join, the texture becomes richer, climaxing in section A (bars 37-41). The unpitched and occasionally pitched instruments create a forceful rhythm symbolizing the resisters' pounding hearts and running steps. At times, the percussion's sparse rhythms highlight the resisters' single-minded determination and the austerity of their lives. The violins' melodies intensify the emotions and urgency of their operations.

Resistance

for percussion ensemble and two violins

this work is dedicated to all those who fought in the resistance during WWII

Intense ♩ = 120 Evelyn Stroobach

Timpani

Low Wood Blocks

Finger Cymbals

Castanets

Tubular Bells

Bass Drum

2 Violins

Timp.

2 Vlns.

L.V. medium hard mallets

L.V. hard mallets

sim.

mp

mf

f

mp

f

Figure 19. *Resistance* (bars 1-10) (Stroobach, 2023, p. 1).

Reflecting on this group of people, in *The Wanderer*, the irregular meters, Sephardic rhythms, and dissonance represent the unsettled nature of Jewish existence within the diaspora and the ongoing hostilities faced in their ancestral homeland. In *Resistance*, the irregular meters and phrases, along with dissonance and suspensions, create tension that symbolizes the precarious existence of the resisters due to the tremendous imbalance of power. One misstep could result in torture or death for them, their families, and their communities. This work honours their courage and acts of defiance.

Palindromic Structure

Bartók's *Music for Strings, Percussion, and Celesta* (1936) greatly influenced my composing. His palindromic structure, changing time signatures, and use of folk elements inspired my exploration of symmetry and cultural expression in my compositions. Bartók's innovative techniques, including his *aksak* rhythms and use of dissonance, provided a foundation for the complexity and depth in my works, blending cultural expression with emotional intensity.

The French Catholic composer and ornithologist Messiaen (1908-1992) composed works using palindromic rhythms. Fascinated by birdsong, which he meticulously notated and incorporated into his music, Messiaen saw these timeless melodies as having existed for millions of years (Sanders, 2022). He declared: "Rhythm is the primordial and perhaps essential part of music" (Hook, 1998, p. 97). The "exact retrogression... suggests a reversal in the flow of time" (Griffiths, 1985, p. 16). Messiaen's eight *Préludes* (1929) for solo piano demonstrate his use of palindromic rhythms (see figure 20). My palindromes differ, as I composed palindromic structures in musical blocks, e.g., A, B, C, B', A'.



Figure 20. *Préludes pour piano: Instants défunts* (bar 1) (Messiaen, 2001, p. 17).

In *The Wanderer*, the recurrence of the musical blocks of the palindromic structure is symbolic not only of the wandering Jew, but also of their treasured memory and hope to return to their ancestral homeland. For over 2000 years, Jews in the diaspora have included the heartfelt, yearning phrase "Next year in Jerusalem" in their Passover Seder and Yom Kippur prayers. In *Resistance*, the musical blocks represent different aspects of the resisters' actions. In *Holocaust - Remembrance*, the recurrence of the musical blocks symbolizes memory, stasis (eternal time), and permanence, much like the erected Holocaust memorial monuments made out of stone blocks. *Holocaust - Remembrance* is to stand as a musical monument alongside the stone Holocaust Memorial Monument erected at the Neve Shalom Synagogue in Paramaribo, Suriname. This addresses my third research question. In *A Prayer for Peace*, the musical blocks symbolize the notion of the ancient Jewish ritual of prayer.

Chapter 5

Holocaust - Remembrance

Holocaust - Remembrance is dedicated to the six million Jews, including members of my own family, who were murdered during the Shoah, the largest genocide the world has ever known (see figure 21). My choice to compose *Holocaust - Remembrance* for orchestra and SATB chorus, in 60 minutes and six movements, symbolically emphasizes the enormity of the six million Jews killed during the Holocaust.

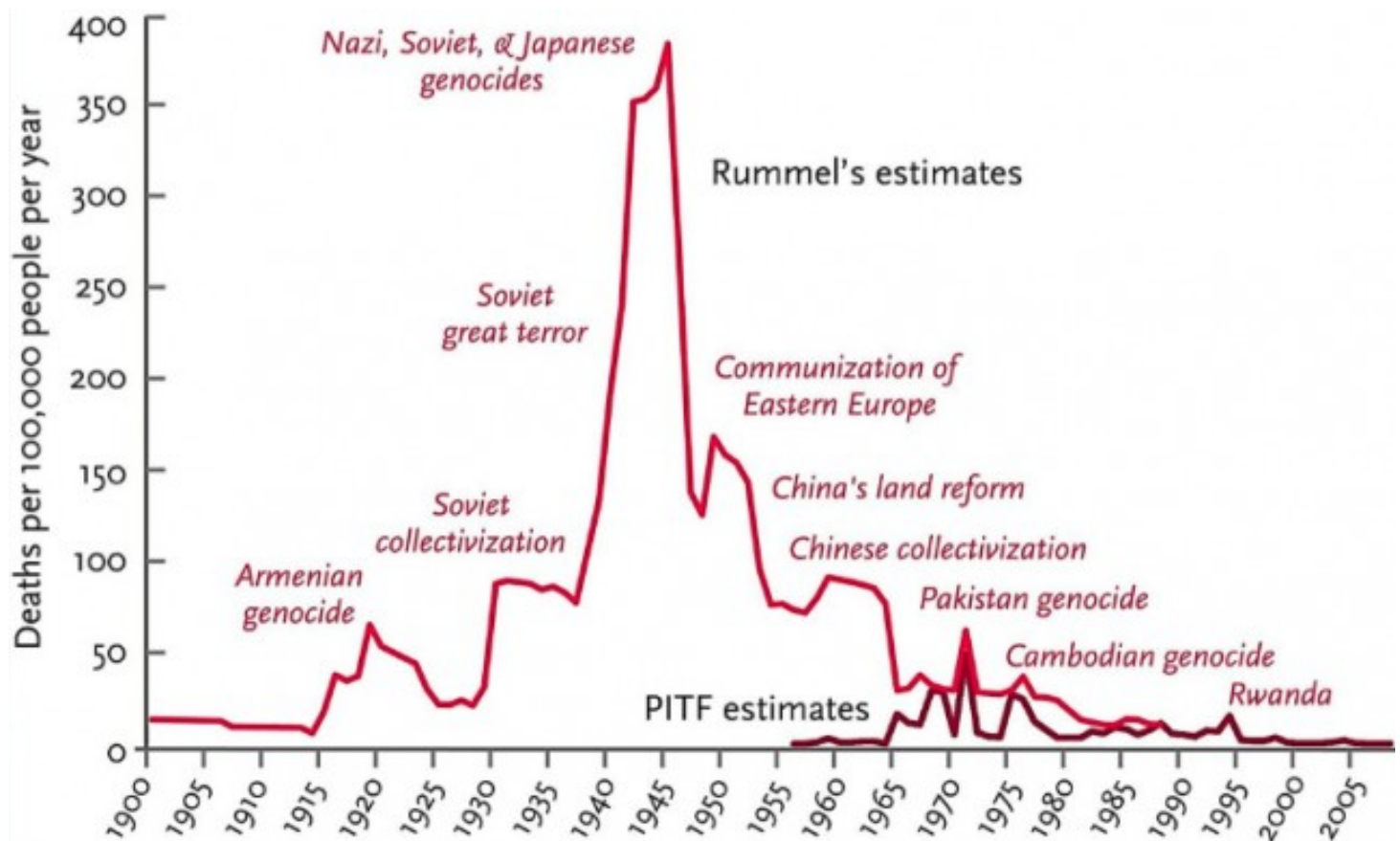


Figure 21. Rate of deaths in genocides (1900-2008) (Pinker, 2011, p. 595).

On March 18, 2016, a ceremony titled 'Unveiling of the Memorial Monument,' created 'In Loving Memory of Those who Perished in the Holocaust,' took place at the Neve Shalom Synagogue in Paramaribo. This monument honours and remembers the 104 Surinamese Jews who were killed in the Shoah. A number of my relatives' names are inscribed on this precious stone monument. They were murdered at Auschwitz, Sobibor, and the *Oranjehotel*, a German prison in Scheveningen, the Netherlands (Masis, 2016). In response to this special Memorial Monument, I decided to compose *Holocaust - Remembrance*.

In *Holocaust - Remembrance*, I blend Jewish musical materials and symbols such as the Sephardic scale/*Ahavoh-Rabbah* mode, Sephardic rhythms, cantillation, shofarot, castanets and drums to represent the blend of a people, originally from the Middle East who have been living in Europe for the past two millennia, within an Western classical composition.

In addition to my method of blending Jewish musical elements within the Western classical idiom, I conducted research at *Yad Vashem* in Jerusalem's video archives (Avram, 2023). *Yad Vashem* means "a memorial and a name," derived from Isaiah 56:5: "I will give them in My house and in My walls a memorial and a name, better than sons and daughters; an everlasting name I will give him, which will not be discontinued." I also conducted research at the University of Southern California's (USC) Shoah Foundation: The Institute for Visual History and Education. At both *Yad Vashem* and USC's Shoah Foundation, I listened to numerous personal stories told by Holocaust survivors. Additionally, for as long as I can remember, I have listened to many stories told by family and friends who survived the Shoah and WWII, sharing with me the pain of losing their loved ones.

In the next sections, I will demonstrate how my research methods are used in new ways in *Holocaust - Remembrance*.

Contrasting Shofar Usage in Music

Holocaust - Remembrance begins and ends with the shofar. I also composed shofar calls at the beginning, middle, and end of Movement III, *Shoah*. In this section, I will discuss and compare my use of the shofar with its traditional use and its use in the works of other composers. I will begin by discussing how composers who incorporated this ancient Hebrew instrument made specific choices that extend beyond or deviate from its original use. Elgar uses the shofar as a symbol of Jewish identity, while for Golijov, it expresses a wail of pain. Furthermore, most closely related to my compositional aims, Sheriff and Golijov composed Holocaust memorial works that incorporate the shofar.

In *The Apostles* (1903), Elgar uses the shofar as a symbol of Jewish identity, as the apostles are Jewish and it is performed from the temple/synagogue, much like the shofar is performed on the Jewish High Holy Days. In this work, Elgar has the shofar performed offstage to evoke the dazzling sunrise. Here, the shofar plays a major sixth (E ♭ 3 to C4) at rehearsal numbers 25-26, announcing *The Dawn* (see figure 22).

The Dawn

Allegro moderato

25 Alto *mf* *p*

Chorus *mf* *p*

Tenor *p*

THE WATCHERS
(on the temple roof)

It shines!

Allegro moderato ♩ = 88

25 SHOFAR (distant) *pp* Clar. Strings 4 Horns *p*

6

animato

mf *p*

9 (♩ = 96)

12 26 *a tempo* *f* *ff*

SHOFAR

Strings

The musical score is written for a vocal ensemble and orchestra. It begins with a tempo marking of 'Allegro moderato' and a key signature of two flats. The vocal parts include an Alto, Tenor, and a Chorus. The Alto and Tenor parts have lyrics: 'THE WATCHERS (on the temple roof) It shines!'. The Chorus part has a dynamic marking of 'mf'. The piano accompaniment includes a SHOFAR (distant), Clarinet, Strings, and 4 Horns. The score is divided into measures, with measure numbers 25, 6, 9, and 12-26 indicated. The tempo changes to 'animato' at measure 6 and back to 'a tempo' at measure 26. The key signature changes to one flat at measure 12. The score ends with a double bar line at measure 26.



Figure 22. Shofar: *The Apostles: The Dawn* (rehearsal numbers 25-26) (van Hage, 2014, 4.5).

Elgar's use of the shofar is similar to the Sephardim Teki'ah, Shebarim and Teru'ah, the difference being that Elgar composed different pitches and a whole tone larger than the Sephardim perfect fifth.

Van Hage wrote: "an unusual aspect is the combined Christian and Jewish background of the shofar blasts in *The Apostles*." Here I question van Hage's reference to the "Christian... background of the shofar blasts," given that the shofar is deeply embedded in Jewish history, culture, and tradition (Adler, Cohen, de Harkavy & Eisenstein, 2021) (Shiloah, 1992).

In rehearsing for the first public performance, blowing the shofar did not go smoothly. Using this rough instrument, the shofar blower had difficulty producing the written pitches. Elgar then suggested for the premiere performance, that the shofar parts be played on the long trumpet instead.

In *Holocaust - Remembrance*, in the Introduction and Coda in Movement I, the melody in the shofar outlines the diminished dominant triad of C Sephardic (see figures 23-24), diverging from the open interval of a perfect fifth in the Ashkenazim and Sephardim tradition. My use of the tritone is symbolic, beginning the orchestral work with a foreboding sense of the depth of evil and human depravity committed during the Holocaust.

I use both Sephardim and Ashkenazim Teki'ah to represent that both populations became victims of the Shoah. While influenced by these two traditions, I expanded on them compositionally and created something new that remains idiomatic to the shofar. When the long notes of the Teki'ah sound, they bring everyone to attention. The Shebarim sounds like crying, representing tears of sadness. Here, I address my first and second research questions. Unlike Elgar, Sheriff, and Golijov, all my shofar parts are blown as solos, replicating how the shofar is blown in the synagogue.

Performed from the back of the concert hall
Free, unconducted

Foreboding
solo

Shofar

mf < *più mf* *mf* < *più mf* > *mp* *mf* < *f*

Figure 23. *Holocaust - Remembrance* Movement I (bar 1) (Stroobach, 2024, p. 1).

Z Free, unconducted

mf < *più mf* *mf* < *più mf* > *mp* *mf* < *f*

Figure 24. *Holocaust - Remembrance* Movement I (bar 182) (Stroobach, 2024, p. 23).

During the performance of *Holocaust - Remembrance*, the shofar will be played from the back of the concert hall, utilizing the auditorium's vast resonance to create a primordial cry/scream (Birch, 2023). The shofar will be performed offstage, as in Elgar's *Apostles*, evoking the sound from the Heavens, reminiscent of Mount Sinai. To help the audience focus on their aural senses and engage in meditative reflection, soul searching, and remembrance, the concert hall lighting will be dimmed during the shofar blowing, gradually brightening once the orchestra begins.

On January 27th, 2023, International Holocaust Remembrance Day, the National Symphony Orchestra of Teleradio-Moldova in Chişinău, conducted by Maestro Romeo Rimbu, premiered *Holocaust - Remembrance*. During pre-concert discussions with Rimbu about the shofar parts, I mentioned that it would take a few shofarot to blow all the written notes in the score. However, on the concert day, the shofar blower had only one shofar and thus could not blow all the notes as composed. Unwilling to assign these parts to the trumpets, as Elgar did in *The Apostles*, I was determined to prove that my composition could indeed be performed on the shofarot. Elisha Maskat, a shofar blower, agreed to create a recording for me. She carefully selected several shofarot from her local synagogue and successfully recorded the shofar parts for *Holocaust - Remembrance*. I included this recording as part of my PhD submission to my examiners.

Sephardic Jewish Scale

I employed the first four notes of the Sephardic scale, which can be heard in Movement I in the violoncello and contrabass parts (bars 2-6), producing a distinctive symmetrical lower tetrachord. This tetrachord is used in the recurring theme of the A sections in Movement I (see figure 25).

The musical score for Movement I (bars 2-7) is presented for four instruments: Timp., B. Dr., Vc., and Cb. The score is in 6/4 time and one flat key signature. The tempo is marked as ca. 60. The score includes dynamics such as *mf*, *mp*, *p*, *pp*, and *mf*, and markings like *L.V.* and *sim.*. The Vc. and Cb. parts feature a distinctive symmetrical lower tetrachord in the first four bars.

Figure 25. Movement I (bars 2-7) (Stroobach, 2024, p. 2).

In Movement I (bars 8-21 and 161-174), I employ the texture of sonorism by building powerful, expressive, sustained clusters, creating an eerie sense of foreboding (see figure 26). This approach is reminiscent of Penderecki (1933-2020), who also composed emotionally charged, sustained clusters in his *Threnody to the Victims of Hiroshima* (1961). While Penderecki's clusters utilize microtones to achieve their unsettling effect, my clusters introduce and outline the Sephardic scale. In bars 22-43 and 127-155, I move beyond the Sephardic scale, incorporating non-diatonic notes to explore the colours of chromaticism. This blend of traditional Jewish musical elements and modern techniques creates a distinctive soundscape, enriching the harmonic language of the piece and symbolizing the eerily complex emotional experiences of the Jewish people during the Shoah.

B 1 solo

2 Hns. *mp* *più mp* *mf*

T.B. *mp* *più mp* *mf*

Vln. II *mf*

Vla. *più mp* *mf*

Vc. *mp* *più mp* *mf*

C a 2

2 B. Cls. *più f*

2 Hns. *più mf* *f* *più f*

2 B. Tpts. *f* *più f*

T.B. *più mf* *f* *più f*

Vln. I *più mf* *f* *più f*

Vln. II *più mf* *f* *più f*

Vla. *più mf* *f* *più f*

Vc. *più mf* *f* *più f*

Figure 26. Movement I (bars 8-19) (Stroobach, 2024, p. 2).

Levi's poem *Shema* (see Appendix p. 65), from which the title of Movement IV is taken, means 'listen' in Hebrew. Written in 1946, the world did not yet know the vast scale of the Shoah (Lanzmann, 1985). Levi, a survivor of Auschwitz, was a Sephardic Jew. I wanted to incorporate the voice of a Holocaust survivor in my work and illustrate Levi's powerful warning, so I decided to compose *Holocaust - Remembrance* using the Sephardic scale.

Formal Structures and Symbolism

The entire work, *Holocaust - Remembrance*, is composed in a palindromic structure (see figure 27). The symmetrical palindromic structure of Movements I, II, V, and VI, contrasted with the rondo form of Movements III and IV, creates an overall palindromic work. This is symbolic, as the world witnesses recurrent genocides; we find ourselves back where we started, not having learned from past atrocities.

Holocaust - Remembrance explores through music the emotions I imagine the victims felt during the Shoah as they struggled to endure living through this terrifying hell on earth. This work explores my absorption of my parents' pain through post-Holocaust memory (Kellermann, 2008).

Sephardic Scale/ <i>Ahavoh-Rabbah</i>		
Movements	Structure/Form	Mode each Movement begins with:
I <i>Foreboding</i>	Palindrome	C
II <i>Ominous</i>	Palindrome	E
III <i>Shoah</i>	Rondo	F
IV <i>Shema</i>	Rondo	D
V <i>Angry</i>	Palindrome	E
VI <i>Lament</i>	Palindrome	C

Figure 27. *Holocaust - Remembrance* (Palindromic Structure).

Movement I explores a sense of foreboding, suggesting that a catastrophic event is imminent. The orchestration is intentionally heavy, with frequent use of bassoon, contrabassoon, tenor and bass trombone, timpani, violoncello, and contrabass in their lower registers, illustrating aurally the weight and depth one feels when remembering the horrors of the Shoah.

In Movement I, the number of bars in the introduction and coda, as well as sections B, B'; C, C'; and D, are also palindromic. This palindrome in both form and duration (see figure 28) helps unify and hold the work together by creating contrast with new sections and repetition with returning sections.

Palindromic			
Sections	Bars	Duration in Bars	Sections in Bars
Introduction	1	1	A
A	2-7	6	
B	8-21	14	B
C	22-44	23	C
A'	45-73	29	
D	74-120	47	D
A''	121-137	17	
C'	138-160	23	C
B'	161-174	14	B
A'''	175-181	7	
Coda	182	1	A

Figure 28. Movement I (Palindromic Structure).

I composed the two middle movements, Movements III, *Shoah*, and IV, *Shema*, in rondo form. *Shoah* features shofarot, percussion, and strings (see figure 29).

Sephardic Scale/ <i>Ahavoh-Rabbah</i> Mode			
Sections	Bars	Instrumentation	Modulations outline the Tetrachord
A	1	Shofar (Teki'ah)	F
B	2-75	Percussion, Strings	F
A'	76	Shofar (Teki'ah, Teru'ah)	Gb
C	77-166	Percussion, Strings	F# (enharmonic Gb) (bars 77-113) A (bars 114-138) Bb (bars 139-166)
A"	167	Shofar (Teki'ah, Teru'ah)	F

Figure 29. Movement III (Rondo Form).

Shema symbolizes the genocides of the 20th and 21st centuries (see figure 30). Each section stands as a pillar, reflecting the 20th century's status as the most murderous in history, while genocides continue into the 21st century.

The repeated A instrumental sections serve as connective musical material, unifying the composition. The chorus sings in the contrasting B, C, and D sections. Each verse is through-composed as I illustrate the text through tone painting.

Pre-Holocaust	Holocaust	Never again	Cambodian genocide	Never again	Bosnian genocide	Never again	Rwandan genocide	Never again	Rohingya genocide	Post-genocide (for now)
A	B	A'	C	A''	D	A'''	E	A''''	F	A'''''

Figure 30. Genocides in Rondo Form.

Movement V, also composed in palindromic structure (see figure 31), begins with a rhythmic gesture in the bass drum (see figure 32) that builds in momentum, intensity, and anger throughout the movement. It ends with the entire percussion section performing at the dynamic marking *ffff* with angry *sffz* accents (see figure 33). The jagged melody in the violin parts features an angry syncopated rhythm (see figure 34). In this movement, I create the powerful emotion of anger to symbolize the moment after the Shoah when the world, particularly the Jews, began to grasp the vast scale and scope of the Holocaust.

Sephardic Scale/ <i>Ahavoh-Rabbah</i> Mode		
Sections	Bars	Modulations outline the tetrachord
A	1-100	E
B	101-202	F (bars 101-122) G# (bars 123-186) A (bars 187-202)
A'	203-233	E

Figure 31. Movement V (Palindromic Structure).

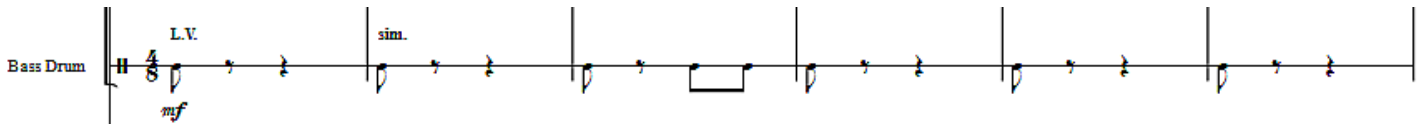


Figure 32. Movement V (bars 1-6) (Stroobach, 2024, p. 76).

Z

The musical score is divided into two systems. The first system covers bars 223 to 233, and the second system covers bars 229 to 233. Each system includes four staves: Timp. (Timpani), Cast. (Castanets), T.B. (Trombone), and B. Dr. (Bass Drum). The Timp. and Cast. parts begin with a *ffff* dynamic marking, while the T.B. and B. Dr. parts begin with a *sfz* marking. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The second system ends with a double bar line.

Figure 33. Movement V (bars 223-233) (Stroobach, 2024, p. 94).

Chapter 6

A Prayer for Peace

A Prayer for Peace is a 12-minute work, composed idiomatically for solo viola, in three contrasting movements. Utilizing the Sephardic scale/*Ahavoh-Rabbah* mode, the work modulates up the tetrachord. “*Steigers* (‘scales’ in Yiddish) generally have predominance within different groups of prayers... *Ahavah Rabbah* - appears most frequently in eastern European tradition and is mainly used to request mercy” (Shiloah, 1992, p. 126). Movements I and II feature a palindromic structure, while Movement III is in rondo form, including two palindromes: A, B, A’ (see Movement I) and A’, C, A’’ (see figure 35). *A Prayer for Peace* addresses my research questions.

Movements	Structure/Form	Sections	Sephardic Scales/ <i>Ahavoh-Rabbah</i> Modes	Bars	Modulations outline Tetrachord
I <i>with a heavy heart</i>	Palindrome/Ternary	A B A’	D Eb D	1-33 34-55 56-63	D
II <i>bargaining</i>	Palindrome	A B C B’ A’	Eb E modulatory F# G Eb E Bb F# shofar F# G Eb E Bb Eb	1-2 3-4 5-8 9-10 11-12 13-14 15-17 18-20 21-22 23-24 25-26 27-28 29-31 32-33	Eb
III <i>to beseech</i>	Rondo	A B A’ C A’’	E F# F# F# G# G# G G	1-4 5-8 9-18 19-22 23-26 27-28 29-32 33-36	F# G

Figure 35. *A Prayer for Peace* (modulations outline the tetrachord).

In Movement II, the viola performs the shofar calls Shebarim and reaches the movement's climax during the Teru'ah in bar 20 (see figure 36). Symbolically, this represents a crying out for peace.

A tempo

Shebarim **Teru'ah**

18 *mf* *f* *ff* *mf*

Figure 36. Movement II (bars 18-20) (Stroobach, 2024, p. 3).

I employ irregular rhythms throughout this work, symbolizing the ancient practice of prayer cantillation. For example, Movement III begins with double stops in the viola's upper register and features time signatures such as 5/2, 5/4 (3+2 or 2+3), 7/2, and 7/4 (3+4 or 4+3) (see figure 37). My use of Jewish rhythms also symbolizes the long and difficult struggle Israelis have faced, reflecting their attempts, hopes (expressed in their national anthem, *Hatikvah*), and prayers for peace (*shalom*).

Movement III

$\text{♩} = 68$ ($\text{♩} = \text{♩}$ throughout) to beseech

Viola

1 *pp* *> ppp* *pp* *> ppp*

5 *p* *> pp* *p* *> ppp*

9 *mf* *f*

13 *>>>* *>>>* *più f* *3*

16 *mf* *f* *mf*

Figure 37. Movement III (bars 1-18) (Stroobach, 2024, p. 5).

Conclusion

The following summarises how I addressed my three research questions:

I composed *The Wanderer*, *Resistance*, *Holocaust - Remembrance*, and *A Prayer for Peace* using the Sephardic scale/*Ahavoh-Rabbah* mode. In each, I explored the intervals, harmonies, progressions, modulations, and tetrachords of these scales/modes. Since these scales/modes share the same intervals, they demonstrate a historical/cultural connection between the Sephardic and Ashkenazi Jewish traditions traceable to their oral traditions. My intention was to blend Jewish musical elements and symbolism within the Western classical idiom in new ways to create works that profoundly express Jewish history, memory, and culture.

I aimed to make an emotionally powerful statement by using Jewish musical materials and symbols such as the Sephardic scale, *Ahavoh-Rabbah* mode, Sephardic rhythms, cantillation, castanets, drums, shofarot, and shofar influences, as well as Jewish text/poetry in my compositions. These elements remind us that both Sephardi and Ashkenazi Jews have lived in Europe for some 2000 years, suffering discrimination, expulsions, pogroms, anti-Semitism, and the Shoah. Using these Jewish musical elements helps express the powerful emotions elicited by these traumatic events.

Regarding *Holocaust - Remembrance*, I am the only descendant of the Surinamese Jews to compose an orchestral work as a memorial to the Shoah's victims. I wish for this musical monument to stand alongside the Holocaust Memorial Monument erected at the Neve Shalom Synagogue in Paramaribo, Suriname. With this work, I used all my knowledge and experience as a human being and composer to create a composition worthy of remembering the Shoah's victims.

I composed all four works in palindromic structure. In *Holocaust - Remembrance*, the palindromic structure symbolizes recurring genocides. There is an urgent need to create awareness and educate people about the Holocaust and anti-Semitism, which is why I composed this work. This is the mission of my PhD.

These four works are my unique contribution to the repertoire.

This is my *mitzvah*.

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Appendix

Quotations about the Holocaust:

Dr. Michael Berenbaum, Director of the Sigi Ziering Holocaust Institute said, “Who knows what went up in flames in the crematoria, great poetry, brilliant music, world-class artistry, maybe the cure for cancer. The loss of a child is the loss of infinite possibility. The murder of one and one half million children, murdered the possibility of possibility.”

“The world will never know what was lost and who was lost when these children were murdered. The future was shut down for them. And if we imagine what we lost we might weep along with those who directly experienced this event more deeply and more humbly.”

“The evil was demonic. The evil was horrific. The evil was of such extraordinary proportions that it was hardly in any which way matter of form ordinary.”

“The Holocaust was such a horrendous event that we have a moral obligation to confront it and to understand it and to face up to what really happened.”

Professor Yehuda Bauer, an Israeli historian and scholar of the Holocaust, a professor of Holocaust Studies at the Avraham Harman Institute of Contemporary Jewry at the Hebrew University of Jerusalem said, “Three commandments have emerged from the shadow of the Holocaust.

“Thou shalt not be a perpetrator. Thou shalt not be a victim and thou shalt not be a bystander.”

Dietrich Bonhoeffer said, “Silence in the face of evil is itself evil; God will not hold us guiltless. Not to speak is to speak. Not to act is to act.”

**First they came for the Communists
And I did not speak out
Because I was not a Communist**

**Then they came for the Socialists
And I did not speak out
Because I was not a Socialist**

**Then they came for the trade unionists
And I did not speak out
Because I was not a trade unionist**

**Then they came for the Jews
And I did not speak out
Because I was not a Jew**

**Then they came for me
And there was no one left
To speak out for me**

**“A million deaths is a statistic. A single death is a tragedy.”
Quote attributed to Joseph Stalin**

**“The one who does not remember history is bound to live through it again.”
George Santayana, philosopher, essayist, poet, and novelist**

A Survivor from Warsaw

by Arnold Schoenberg

I can't remember everything. I must have been unconscious most of the time.

I remember only the grandiose moment when they all started to sing, as if prearranged, the old prayer they had neglected for so many years - the forgotten creed! But I have no recollection how I got underground to live in the sewers of Warsaw for so long a time.

The day began as usual: Wake up when it still was dark. "Get out!" Whether you slept or whether worries kept you awake the whole night. You had been separated from your children, from your wife, from your parents. You don't know what happened to them... How could you sleep?

The trumpets again - "Get out! The sergeant will be furious!" They came out; some very slowly, the old ones, the sick ones; some with nervous agility. They fear the sergeant. They hurry as much as they can. In vain! Much too much noise, much too much commotion! And not fast enough! The Feldwebel shouts: "Achtung! Stilljestanden! Na wird's mal! Oder soll ich mit dem Jewehrkolben nachhelfen? Na jut; wenn ihrs durchaus haben wollt!" ("Attention! Stand still! How about it, or should I help you along with the butt of my rifle? Oh well, if you really want to have it!")

The sergeant and his subordinates hit everyone: young or old, strong or sick, guilty or innocent ...

It was painful to hear them groaning and moaning.

I heard it though I had been hit very hard, so hard that I could not help falling down. We all on the ground who could not stand up were then beaten over the head...

I must have been unconscious. The next thing I heard was a soldier saying: "They are all dead!"

Whereupon the sergeant ordered to do away with us.

There I lay aside half conscious. It had become very still - fear and pain. Then I heard the sergeant shouting: "Abzählen!" ("Count off!")

They start slowly and irregularly: one, two, three, four - "Achtung!" The sergeant shouted again, "Rascher! Nochmals von vorn anfangen! In einer Minute will ich wissen, wieviele ich zur Gaskammer abliefern! Abzählen!" ("Faster! Once more, start from the beginning! In one minute I want to know how many I am going to send off to the gas chamber! Count off!")

They began again, first slowly: one, two, three, four, became faster and faster, so fast that it finally sounded like a stampede of wild horses, and (all) of a sudden, in the middle of it, they began singing the *Shema Yisrael*.

Symphony No. 13

Babi Yar

by **Dmitry Shostakovich**

text by **Yevgeny Yevtushenko**

There is no memorial above Babi Yar.
The steep ravine is like a coarse tombstone.
I'm frightened,
I feel as old today
as the Jewish race itself.
I feel now that I am a Jew.
Here I wander through ancient Egypt.
And here I hang on the cross and die,
and I still bear the mark of the nails.

I feel that I am Dreyfus.
The bourgeois rabble denounce and judge me.
I am behind bars, I am encircled,
persecuted, spat on, slandered,
and fine ladies with lace frills
squeal and poke their parasols into my face.
I feel that I am a little boy in Białystok.
Blood is spattered over the floor.
The ringleaders in the tavern are getting brutal.
They smell of vodka and onions.
I'm kicked to the ground, I'm powerless,
in vain I beg the persecutors.
They guffaw: "Kill the Yids! Save Russia!"
A grain merchant beats up my mother.

Oh my Russian people, I know
that at heart you are internationalists,
but there have been those with soiled hands
who abused your good name.
I know that my land is good.
How filthy that without the slightest shame
the anti-Semites proclaimed themselves:
"The Union of the Russian People."

I feel that I am Anne Frank,
as tender as a shoot in April,
I am in love and have no need of words,
but we need to look at each other.
How little we can see or smell!

The leaves and the sky are shut off from us,
 but there is a lot we can do –
 we can tenderly embrace each other
 in the darkened room!
 – “Someone’s coming!”
 – “Don’t be frightened.
 These are the sounds of spring,
 spring is coming.
 Come to me, give me your lips quickly!”
 – “They’re breaking down the door!”
 – “No! It’s the ice breaking!”

Above Babi Yar the wild grass rustles,
 the trees look threatening, as though in judgment.
 Here everything silently screams,
 and, baring my head,
 I feel as though I am slowly turning grey.
 And I become a long, soundless scream
 above the thousands and thousands buried here,
 I am each old man who was shot here,
 I am each child who was shot here.
 No part of me can ever forget this.
 Let the “International” thunder out
 when the last anti-Semite on the earth
 has finally been buried.
 There is no Jewish blood in my blood,
 but I feel the loathsome hatred
 of all anti-Semites as though I were a Jew
 – and that is why I am a true Russian!

Symphony No. 3 by Henryk Górecki

Movement I

My son, my chosen and beloved
Share your wounds with your mother
And because, dear son, I have always carried you in my heart,
And always served you faithfully
Speak to your mother, to make her happy,
Although you are already leaving me, my cherished hope.

(Lamentation of the Holy Cross Monastery from the "Lysagóra Songs" collection. Second half of the 15th century)

Movement II

No, Mother, do not weep,
Most chaste Queen of Heaven
Support me always.

"Zdrowas Mario" (Ave Maria) - the opening of the Polish prayer to the Holy Mother
(Prayer inscribed on wall 3 of cell no. 3 in the basement of "Palace," the Gestapo's headquarters in Zadopane;
beneath is the signature of Helena Wanda Blazusiakówna, and the words "18 years old, imprisoned since 26
September 1944.")

Movement III

Where has he gone
My dearest son?
Perhaps during the uprising
The cruel enemy killed him

Ah, you bad people
In the name of God, the most Holy,
Tell me, why did you kill
My son?

Never again
Will I have his support
Even if I cry
My old eyes out

Were my bitter tears
to create another River Oder
They would not restore to life
My son

He lies in his grave
and I know not where
Though I keep asking people
Everywhere

Perhaps the poor child
Lies in a rough ditch
and instead he could have been
lying in his warm bed

Oh, sing for him
God's little song-birds
Since his mother
Cannot find him

And you, God's little flowers
May you blossom all around
So that my son
May sleep happily

(Folk song in the dialect of the Opole region)

Different Trains

by Steve Reich

Movement I

America - Before the War

From Chicago to New York
One of the fastest trains
Crack train from New York
From New York to Los Angeles
Different trains everyday
From Chicago to New York
In 1939
1939
1940
1941
1941 I guess it must've been

Movement II

Europe - During the War

1940
On my birthday
The Germans walked
Walked into Holland
Germans invaded Hungary
I was in second grade
I had a teacher
A very tall man, his head was completely plastered smooth
He said, "Black Crows"
"Black Crows invaded our country, many years ago"
And he pointed right at me
No more school
You must go away
And she said, "Quick, go!"
And he said, "Don't breathe"
Into the cattle wagons
And for four days and four nights
And then they went through these strange sounding names
Polish-Polish names

Lots of cattle wagons there
They were loaded with people
They shaved us
They tattooed a number on our arm
Flames going up in the sky
It was smokey

Movement III

After the War Years

Then the war was over
Are you sure?
The war is over
Going to America
To Los Angeles
To New York
From New York to Los Angeles
One of the fastest trains
But today, they're all gone
There was one girl who had a beautiful voice
And they loved to listen to the singing
The Germans
And when she stopped singing, they said, "More! More!" and they applauded

Bestemming

by Richard Stellar, Sharon Farber and Beth Wernick

Movement I - *Shattered*

I ride home
dodging the puddles
and the eyes that profile me, defile me

My teachers words
like needles on my skin
but I will not, I cannot let them in

Do not meet their gaze, he says
Do not meet their gaze

I avert my eyes
My life to change
to darkest days

I turn my bike into my lane
I see a golden light grow through the rain
the temple burns in effigy
My father's looks, my mother's eyes
In front of me, my homeland dies

Behind us the city burns
Shards of glass splint of the escape
That is our path

Movement II - *Escape*

Shards of glass glitter
My family splinters
Torn apart, shattered
In unknown future

Run, run, run
Escape the cages

We scatter under the cloak of night
Avoid the day
Not by power, nor by might
Our spirit alone

Shema Yisrael, we pray

We hide in farms
 We hide in basements
 My mother's death, a shadow
 Darkness, despair

But I will run no more
 to God, I declare

I will join the Resistance
 In my mother's name
 I swear

Movement III - *Resistance*

I see a plane break tight formation
 The engine sputters
 Flames erupt
 Two parachutes open

They fall
 to this wounded earth

Dutch farmers give no sign
 Nazis eyes are still blind

So in the dark, I crawl
 Saved these lives in a stack of hay
 shall be my crime

Others have joined
 We fight with our all
 We have to win

Humanity must know

Like shadows they emerge from the foggy dawn
 and I wonder how will we carry on?

The uniform that I wear makes me feel alive
 but underneath, I'm still the Jewish boy with the teary eyes

I look up to the heavens
 and I wonder - why?

I stand in awe of what I see
 Grateful for the life given to me
 and the children
 Ah! The children
 Let them be
 Let them be free!

Brief History of the Expulsion of the Jews (722 B.C.E. to 70 C.E.)

In 722 B.C.E., Assyria conquered the kingdom of Israel, and deported many of the residents of Samaria and its surroundings to other Assyrian provinces.

The most famous such expulsion was the deportation of the Judahites to Babylonia by Nebuchadnezzar. This was done in two waves: first the elites were exiled in 597 B.C.E. and resettled in Babylonia (Glatt-Gilad, 2023), while about a decade later, in 586 B.C.E., the Babylonians destroyed Jerusalem, including its Temple, and exiled many of the city's inhabitants, resettling them in Babylonia as well (2 Kings 25, Jeremiah 52).

In 70 (C.E.), the Romans destroyed the Second Temple in Jerusalem. A large part of the Jewish population was either massacred or exiled. In Judea, the area near present day Israel, 25% of the Jewish population was exterminated and 10% enslaved. Jews became a minority in their own land (Winkelman, 2013).

Holocaust - Remembrance

Movement IV

Shema

by Primo Levi

You who live secure
In your warm houses
Who return at evening to find
Hot food and friendly faces:

Consider whether this is a man,
Who labours in the mud
Who knows no peace
Who fights for a crust of bread
Who dies at a yes or a no.
Consider whether this is a woman,
Without hair or name
With no more strength to remember
Eyes empty and womb cold
As a frog in winter.

Consider that this has been:
I commend these words to you.
Engrave them on your hearts
When you are in your house, when you walk on your way,
When you go to bed, when you rise.
Repeat them to your children.
Or may your house crumble,
Disease render you powerless,
Your offspring avert their faces from you.

Israel Air Force Ceremony - F-15 Jets over Auschwitz
<https://www.youtube.com/watch?v=h1FHvsuMzAc>

September 4, 2003

Triumph of the Return

Pilots of the Israeli Air Force

Before the Concentration Camp

**We rose from the ashes of millions of victims
Carrying their silent cries
Saluting their Heroism
And Promised to be a shield
To the Jewish People, and its land, Israel**