VIOLINS OF HOPE SAN FRANCISCO BAY AREA,
A PROJECT OF MUSIC AT KOHL MANSION
AND CONGREGATION EMANU-EL

PRESENT

HOLOCAUST REMEMBRANCE DAY CONCERT COMMEMORATING THE
75th ANNIVERSARY OF LIBERATION OF AUSCHWITZ
MONDAY, JANUARY 27, 2020

The Violins of Hope are a remarkable collection of stringed instruments once played
by Jews in Nazi concentration camps and ghettos, now lovingly brought back to life
by Israeli master luthiers, Amnon and Avshalom Weinstein.

All the instruments played in the performance tonight are part of this collection.
They indeed are the survivors who continue to teach and inspire us, and to speak for
those who suffered and perished.

The Violins of Hope San Francisco Bay Area honors the memory of the many Holocaust
musicians who played them. We will showcase 51 priceless instruments from the collection
in an eight-week residency uniting 42 Bay Area organizations. It features classical, klezmer
and folk concerts, films, exhibitions, lectures, interfaith services, public forums and
educational workshops. These instruments serve as life affirming vehicles that not only
remind us of the past but serve as symbols of peace and human dignity, and creating a
musical bridge of grace and compassion.

This event is cosponsored by the Consulate General of Israel to the Pacific Northwest
San Francisco Interfaith Council
Jewish Family & Children’s Services Holocaust Center

Tonight's concert is generously funded in part by Julie and David Levine
PROGRAM

Welcome
Rabbi Beth Singer & Bishop Marc Andrus

Presentation of Commendation
Shlomi Kofman
Consul General of Israel to the Pacific Northwest
to Amnon and Avshalom Weinstein,
c-founders of the Violins of Hope

Reflections
Rabbi Sydney Mintz

Introduction to Intonations
Patricia Kristof Moy and Jake Heggie

SELECTIONS FROM INTONATIONS: SONGS FROM THE VIOLINS OF HOPE

Music by Jake Heggie
Libretto by Gene Scheer

Nikola Prinz, mezzo soprano
Hannah Tarley, violin playing the Feivel Wininger violin

Musicians from the San Francisco Opera Orchestra
Kay Stern, violin playing the Erich Weiniger violin
Dawn Harms, violin* playing the Auschwitz violin
Patricia Heller, viola playing the Zach viola
Emil Miland, cello playing the Dresden cello
Sean Mori, youth violin, playing the Storch Family Violin


Ashes
Exile
Concert
Liberation

*The Auschwitz Violin is generously sponsored by Fred Levin and Nancy Livingston, The Shenson Foundation throughout the Violins of Hope San Francisco Bay Area residency.

Please note: The texts of the songs is on the back page of this program.

NEW CENTURY CHAMBER ORCHESTRA
Simone Dinnerstein, pianist

Johann Sebastian Bach Erbarme Dich (arr. Phillip Lasser)
(1685-1750)

Johann Sebastian Bach Keyboard Concerto in D Minor, BWV 1052
(1685-1750) I. Allegro

François Couperin Les Barricades Mystérieuses
(1668-1733)
Ashes
When they told him not to pray,
Told him to forget,
When they told him not to hope,
He played the violin.
Who touches me now?
Who opens me like the Torah
Searching for answers
And beneath a carved piece of spruce
Finds only ashes?
Whose ashes? Whose hands?
Who will listen if I sing again?
They told her not to pray,

Exile
Erich picks me up nervously,
As he did on the cattle car to Dachau,
On the march to Buchenwald.
He takes me in his hands,
Touches a string
And I cry like Isaac in Abraham’s arms.
Twelve hundred exiles on a ship
In the middle of the ocean
On our way to the Promised Land.
But the ship is listing, drifting.
And the call goes out:
“All the coal is gone!”

Concert
“Play something romantic,” the
Commandant orders.
“Something from before all this.”
The officers are all seated.

Told her to forget,
Told her not to hope...
How could it happen?
I was never meant to be an urn for ashes.
I was crafted, carved, created,
Born to intone and vibrate
To thread yesterday, today and tomorrow
With inextinguishable song.
When they told us not to pray,
Told us to forget,
When they told us not to hope,
We played these violins

“We must feed the furnace!”
“Find every piece of wood!”
“Tear up the floorboards, the railings,
the walls and the doors!”
“Rip the ship apart!”
“Every piece of wood into the furnace now!”
“Is it time to let you go?” he asks me. “Are you
just another piece of wood to fuel the fire?”
Erich is gone. I am still here.
Now, every time someone picks me up And
draws a bow across these strings, Part of me
is back in Erich’s hands, And I cry again like
Isaac in Abraham’s arms.

They tap their feet as they wait for the
concert to begin.
Henry looks up at the showerheads
That have never shed a drop of water.
We know why.
Here in the gas chamber, everything but murder is a lie. "Forgive me," he whispers to me. "But if I play, I will not die today." Together we soar and sing. Of walks along the Rhine, hands intertwined. The tune rolls forth like a wave. Henry must be brave. So no one can see beneath the wave, Where a riptyde pulls him down. Before all this? Before you stole the future? Before you killed my brother? Before you ripped children from mothers? Before the glass was broken? The temples and bodies burned? Before you forced me to stand and play in the place where each day you murder thousands? Yitgadal v'ytikdash sh'meiraba b'almadiv'ra chirutei, v'yamlichmaichutei.

The concert in the gas chamber is over. There is even some applause... Motele is not alone.

**Liberation**

Is it over? Finally over? Did we survive again? A tired soldier gives him a piece of bread, and says:

"Open your eyes. Arise, my friend, the liberation has begun." Is it over? Can it really be over? For a moment?... Yes, but for a moment only. The past is a clock without any hands.

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