



**PRESENT**  
MUSIC

**DIE STADT OHNE JUDEN /  
THE CITY WITHOUT JEWS**

**FEATURING THE MUSIC OF  
OLGA NEUWIRTH AND AVIYA KOPELMAN**

**OCTOBER 29, 2023 • 7:30PM  
Milwaukee Art Museum**



Co-Artistic Directors Eric Segnitz and David Bloom

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# PRESENT MUSIC

PRESENTS

## **DIE STADT OHNE JUDEN/ CITY WITHOUT JEWS**

OCTOBER 29, 2023 | 7:30 PM CT  
MILWAUKEE ART MUSEUM - PRESENT MUSIC DIGITAL STAGE  
MILWAUKEE, WI

**PRESENTING SPONSOR**



### ***DIE STADT OHNE JUDEN / THE CITY WITHOUT JEWS***

Film Directed by Hans Karl Breslauer, 1924

Score by Olga Neuwirth, 2017

Yaniv Dinur, Conductor\*

### ***GONNA GET THROUGH THIS WORLD***

Woody Guthrie/Lisa Gutkin

Rearranged and reimagined for Present Music by Aviya Kopelman\*

Donna Woodall, Vocalist\*

\* Underwritten with funds from the Laskin Family Foundation

# SPONSORS

**Die Stadt ohne Juden / The City without Jews** is supported by presenting sponsor **Bader Philanthropies**. The new arrangement by composer Aviya Kopelman of *Gonna Get Though This World*, music & lyrics by Woody Guthrie & Lisa Gutkin, has been commissioned by the Laskin Family Foundation. The appearances of Yaniv Dinur, guest conductor, and Donna Woodall, guest vocalist, are also underwritten by the Laskin Family Foundation.

Present Music is a proud **United Performing Arts Fund Member** and appreciates the generous support received annually thanks to your **UPAF** donation. This program is supported in part by a grant from the **Wisconsin Arts Board** with funds from the State of WI and the **National Endowment for the Arts**. Present Music's 2023-2024 season is also made possible with sponsorship of **Saint John's On The Lake** and Peck School of the Arts, and funding from **The Warehouse Art Museum, Amphion Foundation, the Milwaukee Arts Board, and the Milwaukee County Cultural, Artistic and Musical Programming Advisory Council**. Present Music is grateful for additional recent support and funding from the **Herzfeld Foundation** and **The Aaron Copland Fund for Music**.

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## **SUNDAY, OCTOBER 29 | 6PM-7PM**

**MILWAUKEE ART MUSEUM / LUBAR AUDITORIUM**

**PRE-PERFORMANCE PANEL DISCUSSION -**

**“HISTORY, FILM & MUSIC: UNDERSTANDING DIE STADT OHNE JUDEN”**

**Dr. Amy Shapiro**, Emerita Professor of Philosophy and Women's and Gender Studies, Alverno College – PANEL MODERATOR

**Lisa Silverman**, Professor of History and Jewish Studies at UW-Milwaukee and author of *Becoming Austrians: Jews and Culture between the World Wars* – PANELIST/HISTORY

**Yaniv Dinur**, Music Director of the New Bedford Symphony Orchestra; former resident Conductor, Milwaukee Symphony Orchestra; and winner of the 2019 Sir Georg Solti Conducting Fellow Award – PANELIST/MUSIC

**David Lührssen**, Film Critic and Managing Editor at [shepherdexpress.com](http://shepherdexpress.com) and author of *Hammer of the Gods: Thule Society and Birth of Nazism* as well as several books on film history including *The Great Depression on Film* – PANELIST/FILM

# PRESENT MUSIC

**David Bloom and Eric Segnitz**  
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*Conductor*

**Donna Woodall**  
*Vocalist*

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# ABOUT THE MUSIC

## **DIE STADT OHNE JUDEN** (The City Without Jews)

It is nearly one hundred years since the 1924 premiere of the silent film *Die Stadt Ohne Juden* in Austria, where protests greeted the screenings and fascists threw stink bombs into cinemas. In 1933, the film was shown commercially for the last time in Amsterdam, as a protest against Hitler's Germany, and then faded into obscurity. In 2015, a copy of the entire film was found at a flea market in Paris and restored. It was for this version that **Olga Neuwirth** composed her riveting new score.

In his 1922 novel, **Hugo Bettauer** created a scathing satire and an allegorical foretelling — which distressingly aligned with what did actually transpire. Set in the then-contemporary 1920s Vienna, the book shows people humbled by defeat in the First World War. Inflation and unemployment are soaring, and politicians need a scapegoat. The chancellor orders the expulsion of all Jews, yet, ultimately, the exiled Jews are invited to return, because Vienna struggles financially and artistically without them.

Directed by **Hans Karl Breslauer** (born 1888), the film mostly follows the original book, but it is set in “Utopia”, not Vienna, and has an unlikely Utopian ending. The surprised audience learns that the entire dramatic action only took place in a dream, and thus never really happened. This surprising deviation from the book is not a dramatic exigency but an appeasement to the political realities of the time.

From the very first moments, **Olga Neuwirth's** musical score and the film's images fuse into a breathing organism. The music uses a live orchestra of nine musicians and a pre-recorded track, resulting in an unsettling score that both matches the screen action but also disrupts and disturbs. The music holds a liveliness by being both touching and tough, amusing and angry, humorous and sad. Recognizable but transformed elements include snatches of Austrian yodelers, tatters of Viennese wine tavern songs, and shards from a song used in Austrian populist election events.

## **GONNA GET THROUGH THIS WORLD**

**Woody Guthrie** was an American singer-songwriter and composer who was one of the most significant figures in American folk music. Mostly remembered for penning iconic protest songs, historians were surprised to find that, of the thousands of songs Guthrie wrote, many were love songs, and some were spirituals inspired by Judaism. If he only wrote 3 songs a day, he considered it a “bad day”. An objective overview of his work reveals an innately creative optimism— compassion and empathy were his reliable muses.

Guthrie's second wife's mother Aliza Greenblatt was a well-known Yiddish poet. In the years following WWII, Guthrie wrote numerous Jewish lyrics which can be linked to his close collaborative relationship with Greenblatt. finding common ground in their shared love of culture and social justice. Guthrie was inspired to write songs that arose from this unlikely relationship, identifying the problems of Jews with those of his fellow Okies and other oppressed peoples.

These lyrics (no notated music existed) were rediscovered after his death by his daughter Nora Guthrie, and were set to music by the Klezmer group The Klezmatics. The group's violinist and singer Lisa Gutkin wrote the music for *Gonna Get Through This World*, arranged here for Present Music by leading Israeli composer, **Aviya Kopelman**.

# LYRICS

## **GONNA GET THROUGH THIS WORLD**

Well I'm gonna get through this world  
The best I can if I can  
And I'm gonna get through this world  
And I think I can

Well I'm gonna work in this world  
The best I can if I can  
And I'm gonna work in this world  
And I think I can

I'm gonna get through this world  
The best I can if I can  
I'm gonna work in this world  
The best I can if I can  
I'm gonna get through this world  
The best I can

Well I'm gonna walk in this world  
The best I can if I can  
And I'm gonna walk in this world  
And I think I can

I am gonna talk in this world  
The best I can if I can  
And I'm gonna talk in this world  
And I think I can. And I think I can  
I'm gonna walk in this world  
The best I can if I can  
I am gonna talk in this world  
The best I can if I can  
I'm gonna get through this world  
The best I can

Di di di

Well, I'm gonna clean up this world  
The best I can if I can  
And I'm gonna clean up this world  
And I think I can

I'm gonna leave this world behind  
The best I can if I can  
I'm gonna leave this world behind  
And I think I can. And I think I can

I'm gonna clean up this world  
The best I can if I can  
I'm gonna leave this world behind  
The best I can if I can  
I'm gonna get through this world  
The best I can

Di di di

# ABOUT THE GUEST ARTISTS

## YANIV DINUR

**Yaniv Dinur** is the winner of the 2019 Sir Georg Solti Conducting Fellow Award and Music Director of the New Bedford Symphony Orchestra. Dinur served as Resident Conductor of the Milwaukee Symphony from 2015-2023. During this period, he conducted 372 concerts, including 144 performances for youth and children. Recognizing his leadership and impact, the Milwaukee Business Journal selected him as a 40 Under 40 honoree. Dinur's recent and upcoming guest conducting highlights include subscription debuts with the symphonies of San Diego, Edmonton, Tulsa, Sarasota, Fort Worth, Illinois, Orchestra Haydn in Italy, and Filarmonica de Madrid. He resides in Milwaukee with his wife, Christina, and two daughters, Josephine and Alexandra.



## DONNA WOODALL

Voted 2023 Wisconsin Area Music Industry's (WAMI) Female Vocalist of the Year, **Donna Woodall** has established herself as a skilled singer and bandleader in the Milwaukee music scene. With her unique blend of jazz/blues and pop, Donna blurs musical genres and presents lush vocals with every performance. Donna's songwriting talents first emerged when she showcased her original material on her self-produced album, "The Subject Love." Currently, she is penning new tunes that highlight her unique musical sound and perspective. In 2024, Donna will continue to share her gifts as she performs at top Wisconsin festivals/events and in regular rotation at notable venues in Milwaukee and throughout Wisconsin.





# ABOUT THE COMPOSERS

## OLGA NEUWIRTH

Olga Neuwirth was born in Graz, Austria, in 1968. She studied at the Academy of Music in Vienna and the San Francisco Conservatory of Music. During her stay in the States she also attended an art college, where she studied painting and film. Her private teachers in composition included Adriana Hölszky, Tristan Murail and Luigi Nono. She first burst onto the international scene in 1991, at the age of 22, when two of her mini-operas with texts by Elfriede Jelinek were performed at the Wiener Festwochen, since then her artistic practice includes a multiple aesthetical experience taken from film, literature, the everyday-life, visual arts, architecture and science.

In 1998 she was featured in two portrait concerts at the Salzburg Festival within the framework of the Next Generation series.

Highlights include *Clinamen/Nodus* for Pierre Boulez and the London Symphony Orchestra (2000); collaborations with Nobel Prize winning novelist Elfriede Jelinek with whom she has created two radio plays and three operas, like the multi-media opera *Baa-Lambs Fest* (1993/1998) after Leonora Carrington and *Lost Highway*, based on the film by David Lynch, which was premiered in 2003 and won a South Bank Show Award for the production presented by English National Opera at the Young Vic in 2008; two music-theatre works while living in NYC (2010/11) – *The Outcast-Homage to Herman Melville* and *American Lulu*, based on Alban Berg's 'Lulu', which was premiered in Berlin in 2012; filmmusic for *Das Vaterspiel* (2009), the horror movie *Ich seh ich seh* (2014) or the silent movie *Die Stadt ohne Juden* (2017). In 2015 her orchestra piece *Masaot/Clock without Hands* written for the Vienna Philharmonic Orchestra was premiered in Köln and Vienna and had its US premiere at Carnegie Hall 2016.

The Salzburg Festival presented *Eleanor Suite for Blues Singer* and ensemble with Klangforum Wien in Summer 2015 and in Autumn 2015 *Le Encantadas*, an 80 minutes surround piece for live-electronics and ensemble for the Ensemble Intercontemporain was premiered at Donaueschingen and Festival d'Automne Paris with further performances. Olga Neuwirth was, after 2002, again the 2016 Lucerne Festival's Composer in Residence with multiple performances and the premiere of her percussion concerto *Trurljade-Zone Zero*. In Spring 2017 she realised a 3D-sound installation for Centre Pompidou's 'Imprimer Le Monde' exhibition. February 2018 saw the premiere in Sweden of *Aello- ballet mécanomorphe* for flutist Claire Chase and the Swedish Chamber Orchestra, subsequently performed at the BBC Proms in London.



## AVIYAKOPELMAN

Aviya Kopelman is a leading Israeli composer, born in Moscow, raised in Jerusalem and living in Tel-Aviv. Since 2014 she serves as the Composer-in-Residence of the Jerusalem Symphony Orchestra. Right upon her graduation recital, Aviya grabbed the attention of all of Israel's major newspapers, that described her music as "distinct, radical, pure, expressive, dramatic, and personal."

One of the youngest ever recipients of the Israeli Prime Minister's Prize for Composition (2007), Kopelman is also the winner of the "Kronos: Under 30 Project", in which she was exclusively chosen to write a work commissioned and performed by the Kronos Quartet (co-commissioned with Carnegie Hall, NY) out of more than 300 competitors from across the world. The work has been performed in major venues around the world and recorded for a CD. This major piece for string quartet has been only natural development after Kopelman's first critically acclaimed work – her early String Quartet no.1, written as early as in 2000. She remained dedicated to string quartet writing, writing another substantial work "Hidden Place", which was premiered and further performed by the Cremona Quartet.



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Present Music has made a significant contribution to contemporary classical music, having commissioned and premiered over 80 significant new works in over 40 years. Composers who have worked in residence or have been commissioned by Present Music include Pulitzer Prize-winning composers John Adams, Henry Brant, Raven Chacon, David Lang, Caroline Shaw, and Du Yun along with such luminaries as Elena Kats-Chernin, Annie Gosfield, Kamran Ince, Jerome Kitzke, Ingram Marshall, Missy Mazzoli, Bright Sheng, Roberto Sierra, and Michael Torke.



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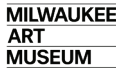


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